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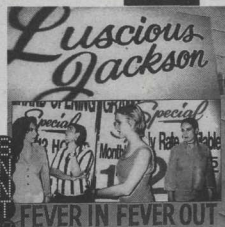
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DISCORDER

NOVEMBER 1996 ISSUE #166

FEATURES

BUTTER 08	08
THE JON SPENCER BLUES EXPLOSION!	9
LOOP GURU	10
DAVE DOUGLAS	12
SMOG	13
GUERRILLA GIRLS	14
GOOD RIDDANCE	16
ZENI GEVA	17
VANCOUVER INTERNATIONAL FILM FESTIVAL	19
SLEATER - KINNEY	20

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COVER

PORTLAND/OLYMPIA WOMEN RULE OUR WORLDS. AND SLEATER - KINNEY, THEY ROCK. PHOTO BY STORM THARP, DUH-SIGN BY KEN PAUL.

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vancouver special

by janis badanic mckenzie



Local CD Reviews!

Well, hello again! Since I wrote last, I've gotten married, had my stereo and VCR stolen (and, sob, a lot of CDs), and been away in Scotland and London. I'm back now, though, bravely listening to CDs on my Mac in glorious loft, which can't possibly do justice to this month's crop of well-produced beauties...

THE ELECTROSONICS The Electrosonics EP (Quiddity/Drive-In)

Yes, they are from Vancouver, and have appeared on the recent, very tasty, local Tiddlywinks compilation, although this EP is co-released by two labels in Michigan.

Swirly and dreamy, these three songs — which are a

little reminiscent of *Stereolab*, a little of *Perfume Tree*, with both boy and (sweet, sweet) girl vocals, an Acetone organ, and abstract, trippy lyrics — are just right for the fast-approaching rainy season. And although there are only three songs here, there is a total of almost 18 minutes worth of trance-inducing sounds.

WANDERING LUCY Leap Year (K)

In this first CD from Lindi Coyne, who has already released a couple of 7"s and tapes, you can hear both the familiar pared-down cheesy-drum-machine-and-guitars of *Wandering Lucy* past and the full-band sound of *Wandering Lucy* present, which is (or just was) touring the US. Three of the songs were recorded on her own 4-track

and are tossed in amongst twelve others, which were recorded with other musicians at Dub Narcotic and produced by indie god *Calvin Johnson*. As always, the vocals are quite small, with a unique combination of vulnerable tone and world-weary, sometimes biting lyrics, but in the full-band songs Lindi's guitar really shines. She has always been great live (who else swears at her roommates from the stage, anyway?), but her unusually quirky sound has scored a lot of folks off her earlier recordings — I hope that this one finally brings her the attention she deserves!

PSYCHOMANIA Psychomania (Tonic)

Psychomania was the name of a schlocky '70s motor-

cle thriller in which dead bikers terrorized a town with their mighty British machines (if I remember correctly), and *Psychomania* is also the name of a local glam-tinged rawk super-group, seen from time to time at such atmospheric venues as the Penthouse. Marc (formerly Manhattan) Godfrey, once of *The Outrageous Valentinos* (who did, I assure you, live up to the description), sings, plays guitar, and writes the songs, and his photo appears next to those of local punk heroes Jimmy Sigmund (*Death Sentence*, rides a Triumph), Mike Davies (*Enigmas*, *Earthing*, etc. etc.), rides all kinds of cool British bikes), and Zippy Pinhead (too many bands to name) inside the sleeve, although these three don't appear to have much to do with the actual contents of the CD. Never mind. For trashy, straightforward rock with songs about mad scientists, robot sex monsters, and other twisted, cheesy movie themes, *Psychomania* can't be beat. It doesn't hurt that Marc has an appealing radio-friendly voice, either.*

DOWN TO THE NITTY GRITTY

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"and you're thinkin'
what could have been
and you're thinkin'
what should have been
and you're wishing
you didn't act that way"
— skydiggers

Just when it's all falling apart it sometimes all seems to come together. maybe life's killing me now just to make me stronger for the future, whatever it may hold. the cruelty of fate. never before have i taken life's lesson so seriously. the life you're dealt, be it cruel and unusual or so full of passion that you almost pass out from the joy of it all, is yours and yours alone. and for better or for worse, we are sentenced to live with it. i have been, at least as far as my friends and even the odd voyeuristic onlookers are concerned, blessed with a good life, a family that, regardless of internal strife, longs for and cares for one another. friends who, by my own assessment, care for me and accept me for who i am, why, sometimes, i do not know — but i am thankful everyday. so it is, at this time, as i hide beneath the blankets and wander the streets in search for something, that i worry about myself and why, despite all the good, that i feel like shit. the drive of my heart. the power it has over me and my actions because of it. my thoughts of others around me and what they mean to me. friends, i thank who's ever up here, if anyone or anything, for them everyday. a friend who will drop everything to be by my side when i needed someone the most. i find comfort in others. usually female companionship. i have been tragically in love with women, i have fought with yet loved with a heart so large at times it seems to barely fit my chest. i need them. women. pain and all. their skin. their smell. the feelings of them late at night as they lay their backs towards me. the love of a good woman. it's a cliché i can live with. one i want to live with. even for a minute. an hour. a lifetime. drinks. dinner. a drive in the car. darkness. a good pair of shoes set outside my door until morning. it's not too much to ask? a good pair of shoes?
gth...

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Who are you? (names, ages, instrument played.)

Terry Russell: Whips, chains and hand grenades. Mighty Pounder of Heads.

Gerry Jenn: Vocals, telecaster, Tura Satana's underwear, franchise bowl for the Sackagonee Creepers.

Stephen Hamm: CREATOR OF BIG CHUNKS. Mike Davies: Curator of the most extensive collection of useless motorcycle parts this side of Delta, smokin' guitar dude.

What does it feel like to be on Tom Harrison's indie playlist?

Mike: Warm and squishy.

Jenn: I'll drink to that!

It's been TEN years since you disbanded in Slow, Hamm. Will Against the Glass finally be reissued since Copyright has signed to BMG?

Terry: As far as I know it won't be re-released until Copyright outlives Thriller.

And HEY, Mike Davies, what about the unreleased Enigmas album?

Mike: It's interesting that you should ask, but the tapes were stolen by the KGB in retaliation for our song "Rush Hour in Russia." It's too bad, because it was probably the most legendary garage-rock album never released.

To the best of JP5's knowledge, is it really true a member of Death Sentence stapled his balls to a picnic bench? What's yer best Death Sentence story?

Hamm: As Death Sentence was driving down the Trans Canada Highway, Doug Donut stuck a wine bottle up his butt. Pete said, "I can do better than that!" So, at the next rest stop, Pete got out of the bus and stapled his nutsack to a picnic bench! It's true!

Jenn: Pete Cleaver was our roadie for JP5's first gig out in Chilliwack with D.O.A. Pete and I ended up at this guy's house who turned out to be a superfuck! He kept demanding that I defecate on him! Pete came to the rescue and offered to do the deed himself, which got rid of him instantly! Thanks Pete!

Terry, what did you learn from playing drums with BUM on their tour to Spain? How have these experiences help shape JP5?

"Yo! Let Terry, yo loco al Bateria por BUM; es una gineca con tonica double por favor" is the only phrase I needed to know. I also learned to keep my hand on my wallet when painted women get overly affectionate in Madrid alleys at 4am.

TERKY? One other thing: what is the OFFICIAL account of you spending a night in jail as a result of a CITR interview gone bad? Please set the record straight.

Terry: I wasn't really there.

Hamm: But I was. After liberally imbibing tequila at C.T.'s house we proceeded to Thunderbird Radio Hall. We did the interview, but it was cut short due to your station's particularly and practice of discontinuing interviews if the participants are extremely drunk, abusive, and uncooperative. We were hanging out downstairs when Terry decided to protest this affront to free speech by kicking out a glass door. A diligent janitor ran to the scene, knocked Terry to the ground, and called the RCMP.



Terry: All I know was I woke up the next day with the Mother of All Hangovers, and got a phone call from the RC's requesting me to visit the station for mugshots and fingerprinting; apparently I was not in suitable shape for the rigmarole the previous evening. I wound up getting charged with gross misconduct. I had to get a lawyer from Legal Aid, and go to court in Richmond. She arranged to have the charges stapled in exchange for my paying for the broken glass. I gave her an "I Broke the Circle" single for her trouble.

Jenn, you've been involved in an amazing array of Vancouver bands! Could you please make some brief comments on your FORMER combos listed below:

Canetoads — It happened 4 years ago. There was a full moon that night.

Moby Grape broke up on a full moon, we went

ad to too.

Spank Machine — People would tell us it's violent, it was grotesque, it was perverted. We said, "What are you talking about? It's fun!"

Black Eyed Buddha — "2 pathetic"

Muscle Bitches — Squealin' Nipplewristin'.

PondeFuckingmunt!

The Worst — In this band, the roadies got all the birds.

Anyone we've missed?

Jenn: Yeah! 48 Crash (Suzi Quatro tribute band), Full Leather Jacket (fuck band with Zippy Pinhead), Black Market Babies, Bevo (devo tribute), and I've recently been asked to play in an all girl! Who tribute band called "Hol."

Can you assure us, Jenn, that JP5 won't go "pffff" like some OTHER of your bands?

Jenn: You obviously haven't heard Hamm after a sizeable meal at Ombres! It ain't no prissy little "fizz!" Fishin' Jim (our #1 fan) asked me the same question, and the only way I see it, as long as there's meat, beer, and cheese, a case of Hi-Tech in the trunk, and swell fans like Fishin' Jim, there will be a JP5!

Interview hell

Again, Jenn, what does it take to be the Grosse Magare "Playbars" pin-up?

Were there any other worthy candidates?

Jenn: You have to be a saucy, manically depressed alcoholic with a nun fetish and a hankering for 5-pin bowling! Art Bergman, Hamm, Jules (Lick the Pole), Rob Dayton, and my haund-dog Jake were other likely "playavours" candidates!

Who was THAT GUY, you know THAT GUY who played with you on CITR. Why should people care about his OGRE roots?

Terry: So your hairdresser doesn't make the same mistake on you ... har har. But seriously, Chuck got his start in showbiz fronting the legendary Chuck and the Sucks which was also Hamm and mine's first punk band. We played our first show playing "Pretty Vacant" at the Lord Byng High School Gown Show. We won the trophy, and rode the momentum of this triumph by booking a gig at Queen Mary Elementary, our Alma Mater. The show was held in the auditorium (gym) and the students were arranged in the traditional assembly fashion with the kindergartners up front and the grade 7's at the back. We opened up with D.O.A.'s "The Prisoner," and by the time the first verse was over, everyone from kindergarten to grade 6 had fled the building with their hands over their ears, neglecting their previous fire drill training. It was our first taste of the power of

Extreme Wattage, and we've been hooked ever since. That's why you must care about his roots. Ask yourself TWO questions and answer them!

What? Well, you stomped us on that one, so we asked A.B., our illustrious room mate at the beautiful and spacious Dunbar Gardens. If he had to ask himself two questions they would be: Question #1: Why am I here, and how the fuck did I get here?

Terry: I'm here just long enough to get a ton and then I'm out of there. I'm also here to consume meat pellets.

Hamm: Help me! ZIRAT CORNELIUS!

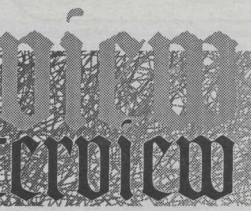
Jenn: To listen to K-Tel records, drink martinis, and to cruise the causal plains.

Mike: There are two kinds of men: those who come through the door, and those who come in through the window.

Question #2: Where the fuck are the rolies?! Chuck: They're up on the mantelpiece by the DEATH BONG.

Any other JP5 lore to add?

Well, we can't finish the interview without tipping our hats to immortal Kevin Keating AKA the turd man. The men who would show up to practice smelling of "iron horse" only to tip his shirt off, run face first into his drum kit, all the while screaming "death to Sammy Hagar!" We had many a practice like this until eventually, we had to say "OK buddy, now get a grip on yourself," to which he would reply, "I hate you, I'm going back to Burnaby!" He never returned, so we had to get Terry to take over the drumming position. His favourite pastime is going to Keychain Toker gigs, eating all their "happy cookies," and running around the club shirtless trying to disrobe Rob Dayton; who coincidentally we have yet to thank for his stunning performance at 1010 where he accompanied Jenn on an inspired rendition of "Somebody's Gonna Get Their Head Kicked In." He actually did get his head kicked on stage, and had to attend his Emily Carr graduation



ceremonies the next day hung over, covered in dirt tears and missing his front teeth.

Disography:

3 Day Bender (Six song cassette)

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Who is in your band and what do you play?

Josh Cudmore: Drums, bananas and sprinkles. Jack Duckworth: Guitars, vocals, burritos.

Adrian Nelson: Bass, vocals, graveyard shift. Chloë Ziner: Guitar, vocals, woads.

Describe your sound in 25 words or less.

Jack: We sound like you.

Chloë: Put all your favourite bands in a blender, add sprinkles and fry at high temperature, let cool and cut into bite-size pieces.

Jack: A really long car ride.

What is some music to you?

Jack: A medley of medleys.

Chloë: Emo music.

Jack: Elephant escapism.

Adrian: Consists solely of a single 90 minute mix tape Jack made for me.

Some of you are from other bands. Give us the scoop.

Jack: I've been Forgotten, a punk band that existed for two and a half years. Two fun but the hell had come.

Chloë: I play bass in a folk band called ...

Rhubarb Rhubarb ... it's not as bitter as it sounds though.

Josh: I was in a folk/jumble band with little aspirations but loads of enthusiasm.

Adrian: I was in The Risen. Fun, but it took all my best lyrics.

What is the Courtney/Comox update?

Jack: We had a pleasant concert last week with Warp (Nanaimo), us, Stittkin (Duncan), Molly (Nanaimo). A good time was had by all.

Chloë: The alternate population is flourishing — all those scary-looking teenagers.

Josh: One big smoke-up, but I didn't say that.



Adrian: Getting more and more big-city all the time.

What is it like to work on a potato farm, Jack?

Jack: I'm constantly surrounded by the exotic odours of propane fumes and rotten spuds. My hands ache with furious passion as I load dem ten and five pound bags. Oh, the tragedy.

In your knowledge of vegetables, is a tomato a fruit, vegetable or something from the X-files?

Jack: The tomato ... er, is an oppressed thing that is red with anger.

Chloë: Like tomatoes, but not the seeds when they get stuck in your teeth.

Josh: I'm not sure, but there's something fishy about the whole concept.



How much do you like vegetarian chick?

Jack: Oh... give me the buckets full! I could eat the stuff for eons. Oh yes — yum!

Josh: V.C. is rockin' kick-ass — no more, no less. Adrian: Very cool, just the thing after a show. Chloe: Wondrously.

What are your future plans for the band?

Jack: To ride the wind.

Josh: To tour Afghanistan in a pink linen.

Adrian: To prove my Grandma wrong.

Chloe: Well, well, skyrocket into stardom, then one of us has to kill ourselves (we haven't decided who yet). Suddenly, we'll be immensely popular, hailed as "the band that changed everything in music." Then the remaining members will fade away with their solo careers.



don't think it's fair to the others in HF to start off an interview with questions about WE. It was a completely different band with different people, a totally different music and very much a different agenda (HF doesn't have one). I also don't want people to think this is some kind of offshoot or pet project we put together. Giselle put this band together. She asked Rich and Scott first and I liked them a lot and I asked if I could join. WE was getting too depressing and there was for too much silliness going on and it got to be too much to take. We went to LA in May and Rich and I didn't make it back. We left the band in Portland (which made for an interesting ride home!).

Would Hissy Fit wear suits?

Terry: Yes, but they would have to be Star Trek suits. Classic Trek: they got to wear velour, although when their budget got cut and Roddenberry quit, they became polyester.

Giselle: Yes, absolutely. Especially Star Trek suits, if the occasion called for them.

Rich: No. "We're a garage band (oh, oh, oh), we come from garage-band (oh, oh, oh)!"

Scott: I guess if we were a corporate band, we'd have to wear suits but we're indie so we wear untucked t-shirts, jeans and no gonch!

Take us through a typical gig night at the Columbia:

Scott: You pull up to the garbage-filled alley and try not to run over the passed-out junkie leaning up against the dumpster... Actually, you arrive, yin limo, to a screaming mob of genetically perfect scenerasters and follow a beautiful, plush red carpet to a magnificent stage where all your instruments are shiny and polished and ready to go... Actually, the reality lies somewhere between; it's a yin/yang thing, man.

Giselle: Load in (I hate that part, then wait forever for something to happen 'cause we're early, we're always early, it's sad. Then we drink and scream and get peoples' heartbeats up.

Terry: We show up on time (a way too early), but then again, we did put the 'punk' in 'punkuality'.

Canada vs USA: which side would you fight on?

Rich: Canada: guerrilla tactics within the rule of being US prisoners (a la 'Hogan's Heroes': I'd be Richard Dawson).

Scott: I would be like Mario Lemieux and declare dual status so that I could play golf until someone won and then go party with them.

Terry: Canada. We beat them in 1812 and we can still kick ass!

Giselle: Canada. The US can be hard on people and I don't like that.

Any shout-outs to the unsung heroes of the Vancouver scene?

Giselle: There are so many (most of whom aren't in bands) that are responsible for keeping the scene going. It's impossible to single out someone.

Terry: Vancouver has some awesomely talented bands with people like Jason Scheurs who work their asses off the get bands exposure who wouldn't normally get any.

Scott: There's lots, but I can't remember any name or anything (honestly!). I think one day of the year should be declared "Unsung Hero Day" where all of them are granted a free McDonald's 'All Canadian Meal' or \$1 off a fillet of fish... Their choice!

Rich: One shout-out to Art Bergman's roddie, who works far too hard for his money. Also, a big hoot and holler to them boys in Facepuller for providing a reason for the continued funding of the various universities' Audiology departments.

What's the largest thing you stole?

Giselle: A package of false nails. It was this huge thing from a dimestore.

Scott: My phone. It's clear plastic so you can see all the inner working and stuff. One time I stole a watermelon, so I guess that could be technically considered larger than a phone, although a watermelon is 99% water.

Rich: A box of condoms (extra-large, of course; they make killer water balloons!)

Terry: I stole a record, Black Market Clash, and it was hard to fit under my shirt. I used to steal a lot; I even stole Atari 'Asteroids' 'cause they were \$60. Stealing sucks though, it is not a victimless crime. People who steal suck.

Ask yourself a question and answer it's Giselle: Q: What impact do you think Star Trek's Capt. Jane will have on female artists and punk rock? A: She'll be tremendous influence for strength and leadership but they need to work on her holodeck programs so we can see her 'punkness'.

Scott: Q: Now that you have rejected yourself, what will you do? A: I'm going to go into my room, lie down on my bed and repeat the mantra, "I'm OK, you're OK" until I feel lighter. Then I'm going for super expensive herbal from a naturopathic doctor so my wallet feels lighter.

Rich: Q: Why not "Richard"? A: Too formal

sounding. I don't like the sound of "Rick" either and "Dick"... well, y'know, it kinda sucks. "Rich" is a good compromise.

Terry: Q: Give three unorthodox uses of high E guitar string: A: 1) Dental floss (Giselle's done it!) 2) Mistress Gigi also thinks it makes good binding wire.

3) They make great drying lines in the van for damp undies.

Discography:

Hissy Fit have a 6 song tape, Rude Like Me, available.*

New!



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Radio Hell can be heard
Thursdays from 9 - 11 pm
only on CTR 101.9 FM

Rate out of ten (being the best)

Rollerblades	1	2	3	4	5	6	7	8	9	10
hips	1	2	3	4	5	6	7	8	9	10
Hissy	1	2	3	4	5	6	7	8	9	10
Purple	1	2	3	4	5	6	7	8	9	10
producing	1	2	3	4	5	6	7	8	9	10
looking	1	2	3	4	5	6	7	8	9	10
lyrics	1	2	3	4	5	6	7	8	9	10
Radio Tapes	1	2	3	4	5	6	7	8	9	10
other things	1	2	3	4	5	6	7	8	9	10

Have any doughnut stories?

Jack: Uh... ayt... Clusters remind me of sucking on a wet sponge. Not prime.

Josh: So I said, "Run for it, man!"

Adrian: Great story, Josh!

Chloe: So there was this guy, and he ate like, 20 doughnuts, but they were really small so he was okay. I didn't really know him though.

Ask two questions and answer them.

Jack: Are you a figurehead in Tahiti, BC? No, yes, but, can't say. Nylon or plastic pick? Nylons are oh so durable.

Josh: Where do you keep your Kraft Dinner? Under the bathroom sink. Is it a spandex thing? I don't understand the question.

Adrian: Were you ever involved in "punk rock mayhem"? At the mighty fallen Alders Hall. Is it true you're known as the "Mac's Bouncer"? Unfortunately, yes. I don't like to stress it though.

Chloe: Do I need to be witty? No. Why not? Because I can't think.*



We decided (since Nordward insisted on the answers being "chunky" that each member answer the questions individually and that the fine editorial staff at DISORDER sort out what goes where. Enjoy!

Who are you?

Giselle: Vocals and guitar.

Terry: Guitar.

Rich: Bass and tongue waggling.

Scott: Drums.

Why'd Wretched Ethyl end after 2 CDs and 4 years?

Rich: Personal and personal reasons.

Giselle: Wasn't my band.

What is the genetic difference between WE and Hissy Fit?

Giselle: Wasn't my band!

Rich: Based on standard taxonomy: Phylum Chordata, Subphylum Vertebrata, Class Mammalia, Order Primates, Family Hominidae, us; different bands, duh!

What about the other WE and the mayoral bid?

Giselle: I don't want to hear about WE, it wasn't my fucking band!

Rich: This is supposed to be an interview with Hissy Fit, not a defunct band!

Terry: (In response to the last 3 questions) First, I

NOVEMBER 7, 8, 9

FEATURING

CELESTIAL MAGENTA DIRTY HARRIETS THE GO-DEVILS HISSY FIT IT'S NOT MY ONION JABBER

JESSICA ROSE from Santa Cruz
JEN WOOD formerly of TATTLE TALE
LIQUID AMBER
LISA DEWEY from Santa Cruz
LISSA BUERGE
MIZMO
PUNCTURE
REVULVA
SPIRITUAL HEROINE

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ENTRANCE WITH
NON PERISHABLE
DONATION

BAR CLOSSES AT 1AM, COME EARLY!
SPECIAL BUFFET AT THURSDAY SHOW!

COLUMBIA HOTEL PUB 313 COLUMBIA STREET

ALL PROCEEDS TO THE DOWNTOWN
EASTSIDE WOMEN'S CENTRE

Phat Nat (Pisces) spoke to Yuka (Sagittarius) and Miho (Aries) of New York supergroup Butter 08 on the eve of their show in Vancouver. You probably know these two hipsters from their musical output in Cibo Matto (hip-hop-pop transplants from Japan), but that ain't the only musical offering they have for you! Butter 08, consisting of Miho (vocals), Yuka (keyboards), Russell Simins (drums, vocals), Rick Lee (guitar) and Mike Mills (bass), are a group of prolific artists with enough talent to share with whoever's willing to let 'em: as Cibo Matto, Miho and Yuka have collaborated with members of the Beastie Boys and Jon Spencer Blues Explosion (see next page, y'hear!), and Yuka has a solo album released on John Zorn's Tzadik label; Russell Simins is also the drummer of JSB; and Mike Mills is a prestigious graphic designer.

DISCORDER: If you weren't doing music, what would you guys like to do?
Miho: I don't know. Maybe bakery or something. I don't know, maybe movie. I would also like to be a maid.
Yuka: Like a house maid?
Miho: I like with tiles.



Yeah, Van Halen hasn't been the same since his. He's back though, right?
He's back? They got rid of the other Sammy guy?
Yuka: I think so. It's hard to follow in David Lee Roth's footsteps.

The two of you seem to live in a very kind of Cosmopolitan way. How do you identify yourselves? Do you feel rooted in one particular place or do you like to move around?
Yuka: I don't really like being tied down. I think we all have things in common, it's not about where you grow up or where you were born or what language you speak, but it's all about what you are doing now and how you feel now and how open you are. Every culture gives me an extra dimension and make me see things more and more.

Miho: Yeah, basically Japanese culture now is very high tech. I feel so much difference from Japanese culture here, like education or what-



Yuka: We probably brought up Japan [because] we see it there, but it should be happening everywhere.

Miho: It is so different from regular talking. If I said, 'Yes, I love you.' No, if I sing, 'I love you,' it's so different. The melody and the sound makes the word more strong.

Yuka: The sound is a language that we cannot define in a dictionary but it has a language element to it. I think you definitely communicate with sound.

■ **Yuka describes how when she first came to New York she was living with a musician boyfriend who was always going off to rehearse in his band. She wanted to make music too, so she started playing around with his keyboards while he was out.**



Musicians who don't change and develop don't do that much for me. I appreciate the fact that you move. 'Cause life is like that. Yuka: Some people want to do the same things over and over. I would definitely appreciate that. I think some people like to do the same thing over and over and that's beautiful too.

Miho: I think it's a tough thing to continue something.

Yuka: Like Keith Richards, I think is great. He's king of the Keith Richards. It's all about who you are. As long as you are true to who you are, music is gonna be good.

Have you guys been able to get some good food here in Vancouver?

Miho: Not yet. Can you recommend a restaurant? There's some yummy restaurants in the East side by Chinatown. And [there's] a really good tapas bar — Spanish food — on Commercial Drive. It's kinda your style 'cause you can get a lot of little dishes, that's what tapas are right? Yuka: Tapas is the way we like it. Tapas is a great word. I want to use it for our new album.

Miho: Japan home cooking is like [tapas].

Yuka: I like the beauty of sushi dining. Sometimes you eat a lot and sometimes you eat a little. Sometimes you eat tuna, sometimes you eat rolls. That's really great to me. That's really about knowing yourself.

Miho: It depends on your tummy's situation. What are your experiences with deja vu? Have you ever had one?

Yuka: Doesn't everybody have a lot of deja vu? Some people actually say no and I never believe them. But hey, if they say no, they say no.

Miho: I have deja vu all the time.

What do you think a deja vu is? How does it happen?

Yuka: Well, some people say that you think you've seen it before but there's a brain information function that makes you think that way. Your memory slides to what you think is happening right now and you think you have seen it before. But I definitely believe that you do see it before. It actually happens a lot with your dreams that you see it in your dream and it happens. It doesn't really matter to me how real that is. It is happening to me and we experience it and it's cool. And I feel that's all we need to know.



Butter 08

It's pretty intimate too, like when you're cleaning someone's house. You get to see what they have in the medicine cabinet. Miho: Oh, I have a job I want to try. Dogstiller. Dogstiller in the city?

Yuka: Since you mentioned it, I wouldn't mind becoming a country housekeeper. It's nice I think. I'd like to go in country and be quiet for five years.

You [two] don't seem to have a real band mentality. You can just work with people that you want to work with and it could be one CD, it could be a couple.

Yuka: In New York it's pretty common that people are in a couple bands. And you would have solo project or you would do different project all the time. It's like a lot of things in me and it seems natural to do it. You get inspired by working with different people, you know. And they give you something and hopefully, you give them something. I think we are all, actually, the kind of person who doesn't just build a fence around you and want to stay there. It's all about growing up and I hope to keep growing.

So who would you absolutely love to work with? And this could be fantasy — they could be dead or alive.

Miho: Too many people. I can't just choose one person ... one person.

Okay, you can say a couple of people. Miho: It's not couple. It's so many people. I need a dictionary. [A] musician dictionary or something.

Yuka: David Lee Roth. David Lee Roth? Why?

Yuka: Well, it's for obvious reasons. He's great.

ever, religion, maybe a lot of things. But I'm very happy to know it and to have kind of like a 180 degrees difference.

Yuka: I think there's a saying in Japanese that says if you love your child, let your child travel. I think it's very important.

Has New York been a good place to experience all those different cultural things? 'Cause it's very mixed in New York.

Yuka: New York is very comfortable because there's a lot of people [who] kind of basically understand that we all are different.

I sort of imagine New York as being like a city of all those people who didn't fit in. You know, in finding non-biological families.

Yuka: Non-biological family is where it's at. We really feel like friends are family and we really love each other and we go through things like a family. It's really beautiful. Also, I sometimes feel like New York is filled with people who don't want to grow up.

So you guys like kids?

Yuka: I love kids, yeah.

Do you find that you have much time to hang out with kids, being so busy and stuff?

Yuka: It seems like everybody we hang out are our kids. We all have a lot of kid's mind. That's the best thing when you have kid's mind but maybe like, adult consideration.

I was reading about the big concert for free Tibet that was organized by Adam Yauch from the Beastie Boys. One of you said how it would be really cool if something like that was happening in Japan and that music was one of the best ways to sort of further that kind of universal communication. Why did you bring up Japan and how music works that way?

Has the process of making music changed for you guys?

Yuka: I think now has an element of something I have to do all the time.

Like the contract part of it?

Yuka: No, because you may think like, OK I wanna go home and sit around for the next month but you probably have to go on tour in five days.

Miho: Actually, it's changing because when I was totally a normal person — I mean, before I didn't think about melody or whatever — I just did humming with my feelings. But now we are doing band and I started [to] think that note might be cool. I can communicate myself with sound right now.

So do you hum and then tape it? Like you're humming it for two days and you're like, 'Maybe I should use this.'

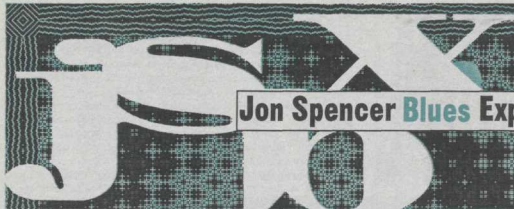
Yuka: We jam with a lot of different people all the time. We're used to playing music all the time.

That really comes out in your music.

Yuka: It's just more fun that way. I wanted to go back to that question you said about what we don't like about the music industry: deadlines and photoshoots. That's something that I didn't know is that you have to do photoshoots when you do an album.

That's the thing, too, about the music industry. I think it's better for the money side of things if they can market you as having one sound that doesn't change and that's so sad.

Yuka: I would call it McDonald's thinking. Like, if you always want to get the same thing from one place, that's like McDonald's. You can get McDonald's everywhere. It's so boring to me.



Jon Spencer Blues Explosion

[Thursday morning] I got up early, on short notice, to do an interview with Jon Spencer Blues Explosion/Butter 08 drummer Russell Simins. While he did not prove to be an asshole — on the contrary, he was very nice — there was something (I'm not quite sure what) left to be desired in the interview. But then again, what can one ask a member of the Blues Explosion that has not already been said or done? And this was my dilemma. The symbolic moment of the interview came near the beginning of our conversation when the phone (or perhaps the UBC phone system — those budget cuts, ya know) went completely dead. No dial tone, no nothing. I finally got the phone to work and called him back demanding, "Did you hang up on me?!" He assured me he had not. Our conversation unfolded with stops and starts as his other line kept ringing. However, there was a thread of coincidence throughout the conversation which made me think we were not operating in entirely different spheres. So, Ladies and Gentlemen, I present to you the raw, unedited version of the Blues Explosion. Thank-ya!

How many interviews are you doing today?

A few. Doesn't that get boring?

No. Yeah, I mean, sometimes it's boring but I'm happy to do it. We gotta do our interviews. We've gotten to that point now where it's just part of the job.

Were you born in New York?

Yeah. Isn't that weird? I thought practically everybody in New York was from somewhere else. Or is that a myth?

We're the last of a dying breed. It's not weird to me. I know a lot of people who are originally from New York. But it's a melting pot; native New Yorkers are few and far between. Is living in New York City an integral part of the Blues Explosion?

Definitely. I call New York City the fourth member of the band. New York is just in us so intensely, all of us. We have a lot of shared respect for this place. It kind of stimulates you and fucks with you and turns you on and stuff. I noticed in your promo picture you're wearing gorilla suits — what's the significance of that? Those aren't suits, we were just letting our hair hang out that day. [laughs]

Cause I guess it was just a coincidence but I just saw New York's Guerrilla Girls. Ever heard of them?

Yeah, yeah! [starts to say something, then the phone dies]

What bands were you in before the Blues Explosion?

I was in a band called The Honeymoon Killers, [which is] where I met Jon. I was doing other stuff, but nothing worth mentioning. Could you tell me about Judah Bauer? He seems kind of mysterious.

He's a big mystery to me too. Why, do you like him? [laughs]

NOT! I was looking through your press kit and there just wasn't any information. Interviews or anything.

He gives interviews, but you were just unlucky and got me.

Yeah, unlucky. You played with Cibo Matto on one of their singles ... how did you hook up with them?

I met them in Japan when Blues Explosion were playing. They opened up for us. And we just developed a very fast friendship and then I helped

them out with some stuff on "Cibo Cibo Matto." And then Butter was formed. Butter became a serious band and we wanted to make a record and we made a record. We went on tour and we're going to go to Japan soon.

So you do Butter and Jon Spencer does Boss Hog. Do you have to plan out everything and coordinate?

Blues Explosion is all of our main priority, that's our main thing. So we do what we have to do for Blues Explosion and when there's time to do other stuff, if we want we can devote it to other things. I've got it down to the point where I'm just doing two things now. I do some production stuff. I've done remixes for Luscious Jackson, I like going into the studio, but as far as writing music, I write with the Blues Explosion and with Butter. I enjoy doing both bands a lot.

Jon Spencer Blues Explosion

I guess you'll [the Blues Explosion] be touring. Do you have a special supporting band you're bringing with you?

On the West Coast we're probably going to have R.L. Burnside open up for us.

I was wondering about him; how did you guys meet him?

We were just fans and we contacted his management and asked if he wanted to do some shows with us, and they said yeah. It was that simple. And then we got to doing shows with him and it went really well. We got along really well and he knew he wanted us to do a record with him. So we did, in a day! [laughs]

That was how the album was made. The R.L. Burnside record — you know that record?

No. I was away in the summer. Where were you?

I was in Europe.

What were you doing in Europe?

I was travelling around for over three months. Did you like it?

Yeah it was fun. I went to Turkey. That was neat.

Turkey is very cool, I've been to Turkey.

Jon Spencer Blues Explosion

You weren't there with the Blues Explosion, were you?

No. I went there with some friends several years ago. They've got totally good bread there, Turkish bread.

Great! The best! And the best olive oil! If you're a girl, all the men stare at you if you show any flesh.

Oh my God! A question I wanted to ask you: the Demolition Doll Rods opened for you [and] I read somewhere that the drummer was legally blind. Is that true?

Yeah. But that doesn't mean she's totally blind, but she's legally blind.

Your press kit mentions that the albums prior to Orange were quite spontaneous, but that Orange was more thought out; the new album, was it thought out or a more spontaneous process?

We try not to think too much about anything we're doing. I think of what we do is pretty spontaneous [in] the way we write songs. We worked hard on it [but] we didn't, like, think too hard about anything. If things worked and sounded good then we'd go in that direction. We sort of follow our instincts a lot.

It wasn't what I expected. I expected it to be really slick sounding, but it sounds dirtier and noisier.

Were you upset about that?

No, I liked it.

It's a more of a stripped record. A lot of people said they expected it to sound like Beck. [laughs] But you know, I think in a way it captures a part of the spirit of the Blues Explosion like the other albums haven't. But it's not any different in terms of where we're coming from ... We're looking to capture the spirit of our band. I think all our records do in different ways.



I noticed a bunch of people playing on this album, like [the one of] the guys from Doo Rag. Did that have any impact on the sound?

No. He was just there. We were in Tucson and we had ... [phone clicks] Ahhhh. Just hold on a sec. ... [big pause] Hello? That was Rick Lee from Butter.

Oh, a personal call.

Believe it or not, I still get them.

One thing I've noticed is that your CDs don't come in jewel boxes, which I like. Is that deliberate?

Have you seen the Butter CD? That's all paper. Yeah it looks great. I can't stand jewel boxes, they really annoy me.

I hate them too. Digipacks is what Blues Explosion have always done. I was really into doing the whole paper thing for Butter. Which I was very happy to get done. I mean jewel boxes just suck, there's no character, they break, they're a pain in the ass, you can't carry them around.

[Boring talk about the album cover]

Is there any concept for the first [video] single from the album?

"2 Kindsa Love" has been made and done. Who did it?

Mike Mills.

From Butter. Tell me more about him. [Click — that damn phone.]

Hold on ... Sorry, that was Mike Mills. That was?

Amazing! Another personal call, but it could be considered a business call. Mike Mills, he's the man. He's a really talented graphic designer and he made a really good video for us too. And he's a really good bass player.

[I ask whether or not the Blues Explosion would ever make the leap to a major label, as opposed to their associated major label status with Matador]

We like Matador even though ... [click] ... um ... Ah shit! Please hold on again ... [pause] Hello?

We're happy with Matador and the fact that we can be with Matador and Capitol is one of the reasons we are even on Capitol, because we get to still deal with Matador. We're happy with the people there, Matador/Capitol seems to be the deal, the situation.

Winding up here, are there any really great New York bands people in Vancouver should know about?

You mean other than Blues Explosion and Butter? [laughs] Nah, there are none. [laughs]

Jon Spencer Blues Explosion

Then, are there any New York bands you despise?

I don't get feelings of despise. There are a lot of bands that just suck. I don't really like any bands from New York. I like Cat Power.

I just saw her last night!

Chan's a really great singer. How was the show?

Good.

Who was playing with her?

She just sang with her guitar. A band called Guv'ner — they weren't good — and Smog. I'm not particularly interested in much of the stuff that's going on in New York. I'm trying to think, there must be something that I like here. But you do listen to lots of contemporary stuff at home?

Yeah of course. As a matter of fact, tonight I'm going to see Dub Narcotic. They're playing with The Make-Up.

Do you go out to lots of shows, or you don't have time?

I don't really go out to lots of shows, only shows I really want to see. I'm not going out every night. I do that enough when I'm on tour playing shows every night. But when there's a band like Dub Narcotic I'll make an effort to see them. Beck and Money Mark were here, I'm friends with those guys, that was a really good show.

Well, my last question.

That's it?

Yeah. It wasn't too painful, was it?

Nah, it was fun.

What's the best place in New York to eat?

There used to be a restaurant, very expensive unfortunately, called Voulet [sic] but they're closed for a while. But for people who don't want to spend a lot of money, the best place to eat [is] The Odessa. It's on Avenue A between seventh and eighth. We actually thanked them on the Butter record.

So there you have it, the mystique of the Blues Explosion laid bare. And next time you're in New York City, drop by The Odessa and find out if Russell Simins really knows his food.*

You Can't Have Enough Drums: An Interview with Loop Guru by Karen, M-Path, & DJ Noah. Live Photos by Cobalt

Loop Guru is well known for their distinctive blends of urban beats, ethnic rhythms and samples in addition to their riveting live shows. Loop Guru consists of only two members but on tour, the original member, Sam, is accompanied by at least four other musicians. We were fortunate enough to be able to interview Sam, the front man, and Jim, who has been with the band for several years and is one of the two percussionists.

Karen: Did you grow up in England?

Sam: Yes.

Jim: No, he hasn't grown up yet!

M-Path: You grew up by Portobello Road, a rather rich cultural area, didn't you?

Sam: Yeah, there's a lot of reggae stores and psychedelic shops.

Ms: Is that how you got your mosaic sound?

Sam: To me, that was where the collaging bit came in, where you'd be standing in between two stores and they'd be playing two different records and the bit in between was the most interesting. One of the Loop Guru ideas is the bit in between.

Jim: That's where I've been living for the past five years, down in the Portobello zone, sort of squatting shops and doing art exhibitions and parties and all sorts of stuff.

Noah: Does religion play a part in your music as well as in your lives, 'cause you got a definite flavour in your music samples of chanting... Middle Eastern, African, very ethnic...

S: The block thing is something we're working against! Religion is a block to truth. It's a way of organizing people. It's a way of controlling people; if you're part of one religion and therefore you think you've got the answer, if the answer actually came along and smacked you in the face, you wouldn't see it because it's not within your beliefs. You shouldn't believe in anything.

Ms: Do you think there is a difference between religion and spirituality?

S: Everyone's got their own spiritual validity already and religions came along and tell you they've got it. They have got the power. Look to them and not to yourself and they take away the power from the individual and they take away their ability to find their own spirituality.

S: It's just like a barrier; religion is a barrier to truth. Certain religions can have certain little arrows, but as soon as you organize it you lose it.

Ms: So you have taken all the samples from a range of different cultures. Do you think that you've taken them out of their spirituality and incorporated it inside yourself?

S: We take spirituality from sampled music and then we add our own, so it's like a blending of spirituality.

J: It's the mix as well, you don't get trapped into it. One of the singers, Bob, uses chants from all sorts of religions all mashed up. He doesn't even sit down and consciously say I'll take a bit from here and there. That's the way to do it, not get trapped into a tunnel reality.

Ms: Do you have any favourite films?

J: Yeah, *Groundhog Day*. That's a very spiritually advanced, modern day pointer to the spiritual enlightenment that an individual can achieve by himself. You see the loop he set up for himself until he advances enough to break it. I think that is a fantastic, modern day film.

S: It's a great message, a great film.

Ms: I was expecting some obscure film that I've never heard of, not a Hollywood blockbuster!

J: That is the surprising thing about spirituality. It can be found anywhere, in a pile of craps, in a funny movie.

S: It's all so funny. It's a God joke. The other one for me would be *Yellow Submarine*, the scene "Sea of Holes" is a kind of spiritual movement. [Laughs] It's really out there.

Ms: Do you hold any strong economic, philosophical, social points of view on what you see happening around you in the world or in Europe?

S: Of course. Don't listen to your politicians.

They're all liars. They are there for the purposes of their own ego. They are there to make the world a better place; that is our job.

J: On economics, we like the idea if all the money was spread out among all the people on the planet; every man, woman and child would have a million pounds. Controllers [are] putting blocks on the flow of money.

S: For no reason, other than personal greed, you don't need any more than a million pounds. There are these people with millions and millions of pounds and they are just sitting on it making bombs. Sigh!

Ms: So are you activists in any areas?

S: No, we are musicians!

J: We are activists in the sense that we go out and we try to ignite that kind of energy and way of seeing things all around the place when we do our gigs.

S: It's a question of making your own reality and going for it and shedding off all the bullshit.

J: Don't be afraid of listening to yourself.

S: But don't listen to us too much, 'cause we don't know.

Ms: Do you believe in life by design?

S: I don't believe in anything.

J: We believe in not believing in anything. Belief is imprisonment.

Ms: Your live shows are about the lives you can get with a studio band. You have drum kits up there. Three or four. You have other people playing other instruments. Is that because of the feeling that the actual instrument can give off as opposed to sampling that instrument into the computer?

S: I know you can put passion into a sampler. Because it is just an instrument. But when it actually comes down to live, it's great to hit stuff and you can't have enough drums, and it is just like basically, it's just dance.

Ms: The combination of sight and sounds is much more than somebody just pushing a button and sound comes out.

S: In England, a lot of the dance bands, that is what it is. And you come away thinking well, you might as well have stayed at home and listened to the record. Whereas our shows are performances.

Ms: Is there spontaneity in your shows?

S: Yeah, we never know what is going on.

Ms: So it is not completely choreographed...

S: It is different every night. And Bob doesn't know what he is doing at all!

Ms: Do you have any dreams or visions of the future?

J: The survival of humanity, for a start, would be interesting. But yeah, just a more open sort of world where everyone realizes they are just part of the same tribe, same species, and just start getting a bit more of a better purpose on the planet.

Ms: And how would you describe the general mood of people in England or in Europe. The young, the old?

S: Oppressed.

J: There are some unbelievable laws going on, [like] this repetitive beat law, where you are not allowed to listen to music with repetitive beats if there are more than ten people listening to it. It is beyond crazy and people still believe in the government when they are saying this.

S: The only power you have is the power to vote. But you don't get the choice of anyone decent to vote for. And that means there is no power. It doesn't matter who is in power. The same shit happens whether you are Labour, Liberal, Conservative or — whatever you are here — Democrat, Republican. The people with the money are the people in power and that is the one thing that has to change and you can't vote to change that.

Ms: Is there any hope, then...?

S: There is always hope.

Ms: But if you feel that politicians are only those that want power...

S: I do wonder if one day there will be an election and nobody goes out and votes. Everyone stays at home and says fuck you — what will happen?

Ms: Are there avenues besides this political franchising... if voting isn't going to do any good, what will?

S: At the end of the day, every human is completely capable of looking after himself and doesn't need laws. We do not need to be governed. What do we need to be governed for?

J: The actual purpose of government is [to] be like your own digestive system, to take care of certain needs that we all have. It should be just a functional thing and then we can leave it to do its thing. And we can just leave [and] do something interesting. We are just spending all our power [doing] this crap.

S: I think that the only route at this moment is [for] everyone [to] just change themselves. That is the starting point. Then it will spread away because we are just a reflection of society. So if we change ourselves, the reflection will change also.

Ms: Do you sense that happening?

S: I hope it is, because you have to live in a little bit of hope.

J: Governments are really trying to clamp down and, if they keep doing that, it should make everyone realize that they are desperately trying to hold onto power and I think they are just going to show themselves up as the bunch of idiots that they are.

Fact: Loop Guru doesn't believe in anything, yet they say you must still hope.

Fact: Sam still retains the anarchistic punk roots of his early musical career.

His view that we don't need laws, that every man can take care of himself on his own is idealistic. It could be a possibility. If every human was well nourished, well educated and willing to learn everything he possibly could about survival and limit himself to bare essentials.

Fact: Live show. Although they stated their shows are "live," the entire rhythm section, the bass and the drums, were prerecorded. As for the female vocalist, she was virtually superfluous. She did dance nicely. The only live material were the drum overlays by Jim, vocals by Bob, guitar by Sam and perhaps some bass.

Fact: Instead of paying 16 dollars to see a prerecorded show and stand in a crowd of high-fiving white guys with sweat coming out of every pore on my body, you might as well have stayed at home and listened to the record.

The latest Loop Guru offering:

LOOP GURU

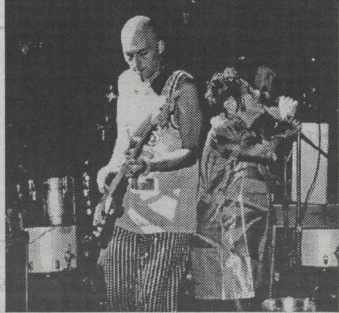
"Soulus" b/w "Yayli" 12"

(World Domination)

This record contains two versions of each song. These versions are more up-tempo than the originals that appear on their current full-length release, *Amirib*. The fantastic ethnic samples retain their tranquil power that captivates the listener and sends them down the river Morpheus on a euphoric journey. It is good. Buy it. Stay home and listen to it!

M-Path and Karen

Check out Karen's show, Esoterik, and Thomas', Solid State, on Wednesdays 6-7:30pm (on CITR, don't cha know).*



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Merry Christmas Punk! From Everyone at Essential Noise Recordings

Dave

Douglas

by Michael Chouinard and Sean Casey



Dave Douglas is currently one of the most important trumpeters on the jazz/new music scene. Born and raised in Montclair, New Jersey, he moved in 1984 to nearby — surprise — New York City, at which point he began playing in a group called **Doctor Nerve**. As with many jazz players, Douglas has an abundance of ideas and over the years has worked with numerous groups, such as the **Tiny Bell Trio**, **New and Used**, and recently, John Zorn's prolific **Masada** quartet. He has also been arranging tunes by Booker Little and Wayne Shorter in his sextet and in other projects. **DISORDER** had a chance to speak with Douglas, who was in town as a part of the **Dave Douglas String Group**, during sound check at his Vancouver show at the Glass Slipper.

DISORDER: When did you first get involved with the [New York] downtown scene?

Well, that's really hard to say because I don't really identify anything as being the downtown scene.

Does the term "jazz" have any real meaning to you?

I think that words operate on many different levels. And people use the word "jazz" in many different ways. And it can mean something specific to certain people or something very broad to other people. But I think that music is not made of words. It's more that there are certain recognizable symbols that you use in music. And the problem with defining music nowadays is that we're mixing up all the symbols. You may use a symbol that once meant something specific in a certain way. And now composers and improvisers are working on scrambling up those symbols and coming up with new meanings and formulations. On a certain level — yes — it's still jazz. On another level, maybe it's not.

Alex Varty from the [Georgia] Straight was talking to you. I guess there was some quote about the neo-bop scene now.

Yeah, actually, I saw that article, and I feel a little bad. I said that when people say "bebop" and talk about jazz, they mean Wynton Marsalis or James Carter or Joshua Redman. What I really meant to say was that those guys are all totally different. They all have their own thing to say which is totally valid. And you couldn't put on a [Wynton Marsalis] record, follow it with a James Carter or a Joshua Redman record, and flatly say this is the same music. I think that's an oversimplification that happens when people try and talk about putting down this jazz conservatism.

Do you find it frustrating that the statements you — or some of the people you've worked with — are making don't get more exposure?

I don't find it frustrating. No. I don't know what else to say. I'm working as hard as I can. And I'm working on my music. And it's a very interior process. And I'm also aware that it has to get out there. But at this point, I'm touring half the year. And I'm making records that people can find if they really want to find them. You can't force someone to be curious or to inquire into the nature of what's going on culturally and socially. I feel like that's a reality of the world we live in.

Do you think in the past ten years it's gotten easier?

Well, for me it has. My situation has changed. And I've gotten more focused as to what I want to do.

How has your situation changed?

It just seems like I'm more assured of having work now. Whereas maybe five years ago, my compositions were, you know ... it was hard to even get them played in New York.

What's going on right now that interests you, outside of your own bands?

The reissue movement is quite an amazing opportunity for people to hear music that they may have missed the first time ... The most amazing thing about the neo-conservative phenomenon is the composers that are getting overlooked.

Old masters: Ornette Coleman, Cecil Taylor, Anthony Braxton, Paul Bley. And then you've got a younger generation: Steve Coleman, Don Byron, Geri Allen, Zorn, Frisell, Tim Berne, Mark Dresser, Gerry Hemingway, Marilyn Crispell. And then you look at the trumpet. People say it's in this dead period where it's hibernating. But you know, like, think about it: Herb Robertson, Graham Haynes, Tim Hagens, James Zollar, Frank Lacy, Paul Smoker. That's what I want to say when people ask me about the neo-conservative movement.

It seems like a pointless fight.

I just think it's the positive way to answer it, to say: look, you know there really is an incredible, creative, music movement happening right now, in our midst. And if you would just check it out, we wouldn't have to be talking about this at all. You wouldn't be bringing up Wynton Marsalis every time.

After Dave Douglas' tour which brought him to Vancouver, his plans include a three week tour to Europe with Tiny Bell, some work with the sextet [also in Europe], and a tour of the states with Zorn's Masada. Look out for a new Tiny Bell CD [live in Europe on Arabesque Records] to be released soon.

Dave Douglas Selected Discography:

Tiny Bell Trio [Songlines/1993]
John Zorn's Masada: (I) Alef, (II) Beit, (III) Gimel [Disk Union/1994]

New & Used Consensus [Knitting Factory Works/1995]

Dave Douglas Five [Soul Note/1995]

*Listen to Sean and Mike's programme, **Naked Radio**, on alternating Tuesdays 10pm-12am [on CJTR 101.9AM — duh!] for the newest in jazz, avant-garde, and new classical music.**

photo by Michael



DAVE DOUGLAS STRING GROUP
Wednesday, September 25
The Glass Slipper

The Glass Slipper is a great experimental jazz venue; my anticalic inclinations are well tuned to the enjoyment of iconoclastic music in an old converted church painted purple. And on this night the assembled congregation seemed unconsciously to sense the building's ecclesiastical heritage, for as Douglas and his group came out on stage, a reverential hush fell over the audience. **The Dave Douglas String Group** is composed of five luminaries of the New York jazz scene: **Mark Feldman** on violin, **Eric Friedlander** on cello, **Drew Gress** on double bass, **Michael Sarin** on drums, and, of course, Dave Douglas himself, on trumpet. These guys' credentials are astounding: Douglas and Feldman have both played with Don Byron Plays the Music of Mikey Katz, and with Eric Friedlander, are mainstays of John Zorn's Masada Chamber Ensemble. They're at the creative core of modern East Coast jazz and their performance demonstrated in no uncertain terms why that is.

How does one write about music like this? As Hugo Ball and Tristan Tzara pointed out, there are things that just cannot be expressed in words. Their two sets were composed of a wonderful variety of musical forms, from a fusion of jazz and chamber music well within the bounds of tradition, to experimental work blending order with chaos, always seeming dangerously close to shaking itself to pieces but maintaining its coherence. It was all lovely. Feldman's violin work moved from klezmer dayne to classical concerto, lingering along the way at country and western hoe-down; the cello playing by Friedlander was sonorous and sweet. Douglas' trumpet playing is thrilling. He can make it squeak or squawk or sing. Each piece left the audience gob-smacked with wonder. Sometimes, they even made them laugh. In particular, the last work of the first set was an irreverent tribute to big-band era jazz with a Latin touch. It started with a five minute trumpet solo and built and grew, collapsed upon itself, was crumpled into a ball and torched, and emerged phoenix-like from the ashes, twenty minutes after it had begun. The second set was over an hour long and consisted of only three works, each different, each wonderful. I was still reeling as I left after the obligatory encore. (For more info on local jazz events, contact the Coastal Jazz & Blues Society at 682.0706)*

Adam Manahan

by jim van der meer. photos - lori kiessling graphics ... by cobalt

SMOG?

Hamm: Go and get two bicycle-wheels.
Clav: There are no more bicycle-wheels.
Hamm: What have you done with your bicycle?
Clav: I never had a bicycle.
(Samuel Beckett, *Endgame*)

I interviewed Bill Callahan of Smog on the front steps of the Starfish Room. It was dark and loud and he was quiet.

DISORDER: Because you are, for the most part, a solo artist, do you find it difficult to progress stylistically from album to album?

Bill Callahan: That's interesting, no one's ever asked me that. I've never even thought about it. No, there's so much I want to do. I've got tons of ideas that I haven't even started to use up.

What are some of the major influences that have helped to progress the Smog sound?
All sorts of things.

How about, let's say, as far as another artist. I was thinking mostly of Brian Eno because you've made reference to him before. And I was wondering if there was even a connection between "Barometric Pressure" from your *Forgotten Foundation* album and "Rising Thermal," which is a song from a Brian Eno collaboration with Jon Hassell.

I've never heard it, but Eno is one of my favourites.
Do you have a favourite album?
All the early vocal ones like "Here Come the Warm Jets" and "Tiger Mountain."

There seems to be a fairly close tie between the title track on *Warm Jets* and the all cello track ["One Less Star"] on your *Julius Caesar* album. Is there something happening there?

Not on purpose. I actually hadn't heard Warm Jets until after Julius Caesar.
Do you write your lyrics first, or your music? They seem to be intimately tied.

Usually lyrics.
Probably even more so on the later stuff?

Yeah.
I once read an interview with Steve Malkmus where he said that he could never write a totally personal song because it would be too difficult to perform night after night. Your songs seem intensely personal. Do you ever find performing them difficult?

[silence]
Um, or are you fooling us by writing about somebody else?
I'm fooling you.

So a song like "Your New Friend" is ...
A story.

It sounds real enough to be a true story.
It's kind of a blend of everything.

Have you ever had problems with people who don't get the irony of your songs? I'm thinking especially of the song "Be Hit" from the *Wild Love* album.

Yeah.

Like people-in-your-face, defend-yourself-Bill-Callahan type problems?

People like throwing things if I play it live.

So you're a little tentative while playing it live now?

It only really happened in San Francisco. It's supposed to be a liberal place, but it goes too far sometimes.

Early reviews of Smog connect your sound to that of Royal Trux — another Drag City band whose sound developed from abrasive to clean production. Could you see yourself making a move to a major label in the same ironical way that Royal Trux did on Virgin Records with *Thank You*?

I don't think I would ever do that. There's too many legal things and too many people involved. Right now nobody really bothers me or asks what I'm doing.

Is that also why you do collaborations but keep Smog to yourself?

Pretty much. I hate to be with five other people and be forced to make group decisions about music or where to go to eat or anything.

So nothing permanent will come of your collaborations? Like, will the Sundowners [a band that I believe has Bill Smog and Will Oldham of Palace in it] be putting out a full length album any time soon?

I don't know who they are.

That isn't your voice on the latest 7" singing "The Summer Song"?

No, they're from Canada somewhere, I think. It sure sounds like you.

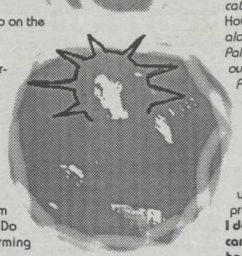
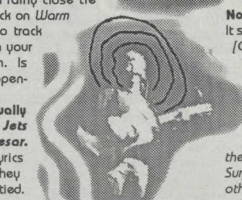
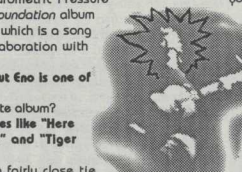
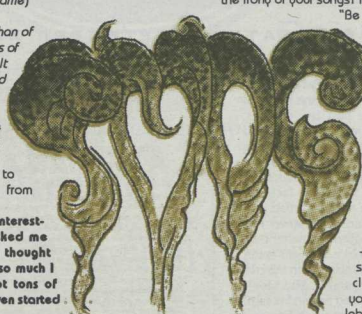
[OK, at this point the impenetrable Bill Callahan slipped up. The Sundowners are on a label called Sea Note and the stuff put out on this label can be found in the Drag City catalogue.

Surprisingly enough, the only other Sea Note entry in the catalogue is The Drag City Hour which Smog performs on along with Royal Trux, and Palace. In addition, a mysterious outfit called the "Sea Note Players" perform. I challenge anyone to listen to "the Girl with the Thing in Her Hair" Sundowners 7", and tell me that this band is "from Canada somewhere."]

Do you ever want to give up touring and just record privately?

I don't plan on stopping but I can't predict what's going to happen.

Have you been touring a lot? Yeah, I've been in Europe a lot lately.



Have you ever had a really bad experience while touring?
Yeah, mostly like personal things. Relationships tend to get pushed to the limit when you're on the road together.

Where do you like playing?
I like Paris a lot; there's a good crowd there.

Why did you choose to go almost totally vocal on the latest EP?

I really wanted to make a live studio record without over-dubs.

The last two times you've been through Vancouver you have had two different band setups, one large and one small. How do you make the decision as to what you're going to do with a live show?

You have to predict the mood you're going to be in. I used to always tour with a band, but I got really sick of having bad sound and sound-checks that didn't go anywhere.

It's really hard to find an interview with you in any publication, but there must be interest out there for one, I mean, you were in *Details* Magazine.

I don't think they're interested, and I don't know how the *Details* thing happened.

What do you read?

Mostly fiction.

Anything that comes into your hands?

Yeah, everything. I like Henry James and D. H. Lawrence. They're two of my favourites.

Do you have any post-Smog plans?

No.

Bill performed alone that night, and I noticed something interesting at the end of his song "Back in School." He sang: "A kiss was not the answer. And that tour was not the answer. A drunken kiss was not the answer." His solo performance of songs about "everything" and "anything" answered all of my questions better than any interview could.

listen to the music:

Swan to the Sky, Forgotten Foundation, Julius Caesar, "A Hit" 7", Burning Kingdom EP, Wild Love, The Doctor Came at Dawn.
(all of these are on Drag City Records)

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THE GUERRILLA GIRLS

THE GUERRILLA GIRLS LIVE AT THE VOGUE THEATRE, SEPTEMBER 22, 1996.

BY CAROLINE TWISS



Believe it or not, during the Guerrilla Girls lecture at the Vogue theatre, I was dedicating an amount of my brain space towards articulating a connection between the industrial revolution and the lecture I was listening to. The lecture, given by two women sporting the latest in gorilla masks, was focused on sexism and racism in the art world. The industrial revolution thoughts were, until that moment, a dormant side-effect of both grade seven and grade eleven social studies (Hrm, interesting coincidence, n'est pas?... Grade seven, grade eleven, seven eleven, 7-11...). Nonetheless, the dormancy ended during that lecture in light of an article I had recently read by Nancy Fraser, "Struggle over Needs: Outline of a Socialist-Feminist Critical Theory of Late Capitalist Culture."

Fraser discusses political, economic, and domestic spheres within which we contextualize our lives. I imagine that these spheres evolved with the industrial revolution, when increasing amounts of men went to work in "public" spaces, while the women remained working in "private" spaces. To make a

long story short, all that public space is now occupied by economics and politics and the majority of people who run that space are male, though I am happy to say that this has been slowly but surely changing over the past few decades. Likewise, all that private space is still private — and now also domestic — and the majority of people running that space are female. The Guerrilla Girls point out that the art world has not been very accepting of women and people of colour into its economic and political spheres. In fact, statistics show that some people think women artists and artists of colour should stay home and do whatever it is they've been doing because they probably do it better than they do fine art. Of course, such opinions are held exclusively by the people who do not see a problem with the current situation in the art world; people who don't understand what "but we have been doing fine art" means.

Recognizing that some sort of mechanism would be needed in order to be heard by those people, the Guerrilla Girls chose humour as a vice. Humour was used in poster campaigns to show the distributions of who is — and is not — getting paid for their work; which museums are condoning — and which condemn — such an uneven distribution; which buyers are buying, which sellers are selling, which reviewers are reviewing... all stats show that white males in the art world are far more likely to make a buck than white women, men of colour, and especially women of colour, who are the least likely of all of the above to make a living in the art world. Initially, the posters appeared in Soho, NY and eventually appeared in places all over the world in all different languages. The 'Girls succeeded in pushing the issues of the people in private spheres out into the public spheres. As the posters filtered into public places all over the globe, so did discussion about the message the Guerrilla Girls had: **sexism and racism are prevalent in the art world, so what are you doing about it?**

ONLY 4 COMMERCIAL GALLERIES IN N.Y. SHOW BLACK WOMEN.
ONLY 1 SHOWS MORE THAN 1.

Caran Morris: *Implies Racism/Seclusionism/Sheathin' Color*
Caran Morris:

The lecture, which was complemented by a slide show showing lots of posters and activities of the Guerrilla Girls, was followed by a question and answer period which revealed that the audience had done their homework. One woman asked how the women of colour in the group felt about wearing gorilla masks, considering the connections which have been made between gorillas and people of colour. The response? The 'Girls said that they love gorillas and they find it to be Homo Sapien-centric to think of gorillas as inferior to humans. Either the 'Girls didn't do their homework on this one, or they didn't understand the question. Be that as it may, their book *Confessions of the Guerrilla Girls* reveals that a difference in opinion exists within the group on this issue (and other issues). An in-depth interview with the Guerrilla Girls asks, "Has anyone said your masks are racist, that they conjure up images of lower forms of jungle life that have been used to humiliate black people?" Zora

THE ADVANTAGES OF BEING A WOMAN ARTIST!

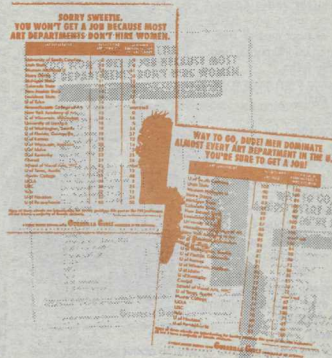
Working without the pressure of initial success.
Not having to be the "star" of the show.
Not having to compete with men for a limited number of gallery spaces.
Knowing your career might pick up after you're eighty.
Being respected that whatever kind of art you make it will be labeled "feminist".
Not being stuck in a feminist teaching position.
Seeing your ideas live on in the work of others.
Having the opportunity to change history and not be considered a revolutionary.
Not having to chase an elusive "style" or "voice" to be taken seriously.
Having every door to your work open for someone younger.
Being included in critical reviews of art history.
Getting your picture in the art magazines without a price tag.
Having your work and concerns in the art world recognized by the art world.

GUERRILLA GIRLS

Neale Hurston responds: "We're exploding stereotypes here, like when we use the word 'girl.'" Alma Thomas responds: "I would have preferred pink skirts." Regardless of Alma Thomas' gender and race, we can safely conclude that at least one Guerrilla Girl feels that the gorilla imagery is problematic enough that she would prefer not to use it. I think that, at best, the afternoon lecture at the Vogue did not provide an adequate response to this question. At worst, the Guerrilla Girls pushed the question into a private space isolated from their recently established public space.

At this point, I realize that it is the current structure of the art world which allows sexism and racism to exist within it. The Guerrilla Girls have provided the information needed to recognize that immediate change is needed. A structure in which the dominant group is at an advantage over everyone else involved cannot embrace equal rights. A structure like this needs change, so what are you doing about it?

Graphics from *Confessions of the Guerrilla Girls*



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march 24, 1994:

the crtc renews ckdu's license subject to a number of conditions, one of which is that, using the complaint as an example, ckdu must air repeated warnings during "sexually explicit programming"

october 27, 1994:

majority of member stations of the national campus/community radio association (NCRA) produce "SEX-FM" to protest the crtc's decision

october 27, 1995:

2nd annual sex-fm, cuz nothing's changed; ckdu must still abide by the crtc guidelines, vague as they may be

november 13, 1996:

3rd annual national sex-fm

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THE MR T EXPERIENCE

PANSY DIVISION

A small, square, light-colored object with a dark border, possibly a piece of paper or a small box, featuring the word "cub" and a drawing of a cat's face.

Box Of Hair co/1

Any last words?
I'd just like to thank anybody that supports our band [and] encourage people to check out veganism. Anyone who has any questions about the lies we're told as a kid about what to eat and what not to eat, read the book *Diet for a New America*. And try not to buy our stuff at chain stores.*

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Saturday	Broadway
Thursday 14	SIR Baskerville, University of Idaho
Friday 15	Boris, Centre State Fairground
Saturday 16	Le Van
Sunday 17	Henry Theatre
Monday 18	venue Bb
Tuesday 19	venue Bb
Wednesday 20	Warfield Theatre
Thursday 21	ABC New Centre
Friday 22	O Bay Theater
Saturday 23	venue Bb
Sunday 24	venue Bb
Monday 25	Boris Theatre
Tuesday 26	Boris Theatre
Wednesday 27	Memorial Hall
Friday 29	O'Donnell Amphitheatre
Saturday 30	The Rans
Sunday 1	venue Bb
Monday 2	venue Bb
Tuesday 3	Newport Music Hall
Wednesday 4	Agnes Theater
Thursday 5	Begrets
Saturday 7	323 Performance Hall

DUOTANG NOVEMBER 1996!

Thursday 14	Soda, Brandeis University
Friday 15	The State
Saturday 16	verse the
Sunday 17	Base And Crown
Monday 18	The Grid
TUESDAY 19	WENR TBA
Wednesday 20	verse the
Thursday 21	Mechanics
Friday 22	Night Gallery

Saturday 23 Amiga's
HUEVOS RANCHEROS
Friday 1 Belbar
Saturday 9 Macman Hall Calgary
MAOW NOVEMBER 1996!

THE SMUGGLERS! DECEMBER 11
Saturday 06 The Mighty Niagara

Thursday 11 Diamond Hall
Friday 12 Club W&K
Saturday 13 none

Sunday 15	Winners' Last
Monday 16	Bayride Jenny
Tuesday 17	Chicken George
Wednesday 18	Shibuya 24 Gigantic
Thursday 19	Shibuya 24 Gigantic
Friday 20	venue The
Saturday 21	Club 24

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Zeni geva

Slight technical difficulties and how not to make a fistful of yen.

Oh, the sordid life of a rock 'n' roll visionary: some get to push the sonic envelope, while others get to lick the stamps. Zeni Geva resident nice-guy Mitsuru Tabata got stuck holding the bag and licked stamps with me at their show while his bandmates rocked all night in a local strip bar.



The fine folks at Alternative Tentacles had informed me that ZG's English was laboured and, since my Japanese consists of "Ichiban," I was prepared for a rough time. I can now safely say that if anyone tries to tell you that music is the universal language, you should ignore them. Trying to discuss Japanese social structure with a shared vocabulary of about a hundred words, loud opening bands, and only the Niagara [club]s' neon "Bud" signs to light your notebook is not an easy task. Despite our linguistic difficulties, we managed to plow through a fair number of my questions, in part due to Tabata's good nature and also due to our mutual ability to explain complex issues through elaborate hand gestures.

Example: Jesse: So, how do these pressures, (wave arms) pressures, affect the scene? (air guitar and more arm waving)
Mitsuru: Punku rocku. (air guitar, waves arms)

Zeni Geva has been on the road for only a few weeks now and they have almost three months of European and American touring ahead of them, which is standard for a band who practically lives on the road. Tabata explains that despite their staying power and worldwide recognition, ZG can still hardly get paid in Japanese clubs. "Rent is so high in Tokyo that clubs can't afford to pay bands much, if anything," he says. Combine this with their aggressive sound and underground popularity and you've got a tough time trying to turn a buck.

In Japan, Mitsuru tells me, the social structure is so rigidly defined that any rebellion at all entails completely dropping out of mainstream culture, which accounts for the phenomenally high rate of high school dropouts in the music scene. Unlike North American bands, Japanese groups are forced by the culture they live in to "go hard or go home." Though it's only a guess, I've always thought this is why Japan produces more "hard" bands per capita than in North America. Mitsuru points to Japanese television as a barometer for the culture: "TV in Japan is some of the most insane overwhealing pressure; it serves as a release from the overwhelming pressure in the country. Also, Japan has been known for years as the 'Alcohol Country,'

which stems from same pressure, you can see business people who command a great deal of respect and power walking from the office after work and then later see them reeling along the sidewalk, drunken, rushing for the last train home." To illustrate the point further, remember that in Japan drunkenness can be, under certain circumstances, a defence for a car accident.

In North America, Zeni Geva are regarded as one of the seminal Japanese noise bands, along the same lines as Tabata's earlier band and recent Warner signings, The Boredoms, and electro-noise guru, Merzbow. Despite a collaborative effort between Zeni Geva's K.K. Null and Masami Akira of Merzbow, Tabata says the scenes remain small and divided: "We're hardcore progrock," he says, "Masami is more formal progrock."

Seventies prog is where Mitsuru claims to take most of his influence, from bands like King Crimson as well as earlier bands like Captain Beefheart and late '70s industrial such as SPK and Throbbing Gristle.

The latest effort from the trio, *Freedom Bondage* was recorded in the south of France at Black Box studios with the ubiquitous Steve Alinari. Although I promised myself I wouldn't mention the S-word in the article, Mitsuru just laughed and proceeded to discuss him at length. "Steve is microphone maniac, he's kind of scary in that way," he says, "but the studios were beautiful, and so completely isolated, it was exactly what we were looking for."



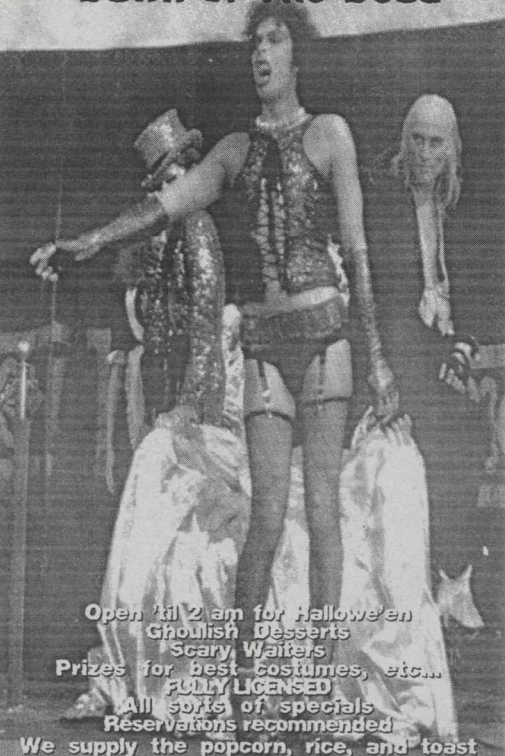
On stage, Zeni Geva dispelled any apprehension I felt about their new album. I may not be one for the death-metal growls of K.K. Null, but the sheer assault [there's those cliché "noise-terrorist" allusions again] of their sound is impossible to ignore. Incredibly intricate guitar work on Mitsuru's part and deaf, tight, rhythmic structure make them an amazing live act. The Niagara's usual beer-swilling crowd were there en masse, despite the eight dollar cover charge and were trying to do that "mosh" dance throughout the show. Accompanied to the door by the fear-inspiring deafness that is the norm at their shows, I commended Mitsuru on a fine show and talked rock with him for a while more. It's amazing that all you need to talk about bands is their name and a single positive or negative descriptor. Music may not be the universal language, but perhaps nightclub hobnobbing is.

by Jesse P. photos - Darren Hull

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casual dining with a British accent

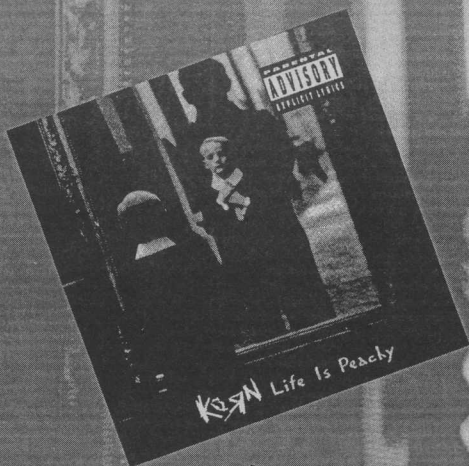
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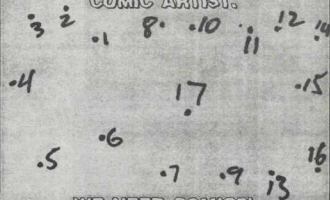
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196 Vancouver International Film Festival

(She's a little dig, change)

Reviews by Kevin Pendergraft, Kevin Dimples, and Barb Yamazaki

TRAILERS

Two trailers entertained us before the main features. The first, produced by *Federal Express*, mimicked hit Hollywood movies by Arnold Schwarzenegger, Tom Cruise, and Demi Moore by using toy action figures. These skits were funny the first time around, but grew tiresome in their smugness. It was somewhat ironic that this corporate giant is bashing another establishment icon — Hollywood cinema.

The second trailer was from *Air Canada* and featured various cliché cinematic styles while reminding us to vote for best film, in the categories of film noir, romantic, or gothic. (KP)

KINOCENTRIC

(dir: various)
From the series on Canadian images come five experimental films. Although I never understood the meanings behind all the images, these screenings remained hypnotizing in their visual appeal and use of language and sound.

SHOOTING BLANKS (dir: Mike Hoolboom) accurately portrays the lack of a voice in Canadian cinema. This short progresses from an empty screen with narration to an assault of various images of violence and pornographic sex from American cinema.

COMING TO HER SENSES (Cineworks Co-op): Six short films that examine lesbian sensuality through one of the senses (sight, touch, smell, taste, hearing, and the sixth sense). Mary Daniels' "This Missing You" (taste) stood out for its humour and use of language with images, as did Bo Myers' "Tiny Bubbles" (touch), for its definition of people close to her in an honest and forthright manner.

NOT KOKURA (dir: Steven Haworth) is a very experimental film which details the positive and negative images of an atomic bomb that never dropped. I never understood all the images, but it sure was interesting and kinetic in its own way.

RUNNYMEDE TO NEW YORK (dir: Roy Cross). Sure it looked cool, but why did it have to drag on so long?

LODELA (dir: Philippe Baylucay). An experimental

dance piece with the backing of the National Film Board. Hey, the curtains even parted revealing more screen interesting images. (KP)

RATS IN THE RANK

(dir: Bob Connolly, Robin Anderson)
This documentary centres on the political machinations involved in the annual mayoral elections in Leichhardt, near Sydney, Australia. High drama and comedy is maintained throughout as we are treated to the backroom deals which lead up to election day. The directors leave out broader political issues and instead concentrate on the pettiness of personal politics. While this does shed light on "politics for politics' sake, the motives of some of the players were not clearly revealed through this approach. Despite this, *Rats in the Rank* was enjoyable. (KP)

SYNTHETIC PLEASURES

(dir: Lara Lee)
A lot of the moral issues of technology are raised in this fast-paced, cinematic road trip, which ventured towards the future in the four areas of environments, bodies, identities, and perspectives. The film's overall tone was upbeat, a tone which thereby delineated some of the harder issues, namely that humankind now has the ability to rely solely on technological devices as entertainment. Considering all the corporate backing for this film, however, this hardly seems surprising. Interesting stuff, but hardly worth the fare. (KP)

COLD FEVER

(dir: Fridrik Thridriksson)
Cold Fever romanticizes and imbues the winter of Iceland with magic and mysticism in all its volcanic glory. This quirky road movie charts the course of Japanese star Masatoshi Nagase as he journeys to Iceland to perform traditional burial rites for his deceased parents. Along the way, he encounters friendly Icelanders and ugly Americans (a nice comedic turn by Fisher Stevens and Lily Taylor). A feel good movie that made me want to visit Iceland! (KP)

ALDOUS HUXLEY: THE GRAVITY OF LIGHT

(dir: Oliver Hockenhull)
Huxley was a sage for our times, who first postulated that we are amusing ourselves to death. One of his insights was that in-

stead of political elites terrorizing us into submission, they can do so through amusements which lure us into complacency. Hockenhull intersperses archival footage of a CBC interview with Huxley with images and skits, whose purpose is to with collaborate Huxley's ideas. Unfortunately, the images and skits never worked. What was the deal with those melting ice cream cones? The film was at its best when Huxley did all the talking. As one film goer said, all the film amounted to was "masturbatory rubbings."

Two short films opened up the main feature. First up was **A Current Fear of Light** (dir: Alex Mackenzie) which drew its inspiration from Huxley. This film experimented with light on film through etches, rubbings, burnings and featured an ambient soundtrack. It ended with a child's voice asking, "Can we go home now?" I enjoyed this short, but 10am is just too early to be under the influence.

TEK.TEK.TEK (dir: Paul D. Smith) was an experimental film produced in pixelated vision. Most of the laughs come from the characters' jerky movements and humorous storyline of two guys on a first date. (KP)

PARADISE LOST: THE CHILD MURDERS AT ROBIN HOOD HILLS

(dirs: Joe Berlinger, Bruce Smolsky)
This gripping documentary focuses on the murder trial of three outcast youths who wear black and listen to Metallica. They stand accused of the murders of three children in Arkansas whose mutilated bodies convinced police that this was the work of devil worshippers.

The filmmakers record the families of the victims, the families of the accused, townspeople, the prosecutors, and the accused. The nature of the film suggests that the accused did not actually commit the crime. Although we are offered no real clues to the actual murderers, I say that one of the victim's parents did it. The way he shot out those pumpkins was gripping. If anyone had the mark of "Son-tan," it was him! (KP)

THE WILLING VOYEUR

(dir: Richard Kerr)
Huh? The concept behind this non-linear film offers amazing opportunities for the viewer: you

determine what happens in this murder mystery where everything is not what it seems and where clues are offered in multitudes. Unfortunately for the audience, it never works. I saw audience members trickle out of the theatre at a steady pace, but I stayed in the hopes that there might be some hidden jewel that would piece this jigsaw together. I never saw it. There were some great screen shots, but one never knew what was really going on, so here's a film tip for future reference: if the guide says a film is "wonderfully unselfish," take caution. It's the same as saying that you will leave the theatre with an immense headache.

In contrast, the opening film, **Eurydice Was Murdered Too** (dir: C. Vander Paula), kept a similar idea short and to the point with only two parable story lines as opposed to a multitude. The effect was mesmerizing as she drew parallels from the Greek myth of Orpheus searching for Eurydice to the modern story of Steven searching for Anya. (KP)

HUSTLER WHITE

(dir: Bruce La Bruce)
Hustler White is a revolutionary film that crosses borders between pornography, documentary and comedy. It's about male prostitution on Hollywood's

Santa Monica Boulevard and contains every imaginable form of gay sex, including the hottest new fetish:umping—I'm not telling what that is, you have to see it. *Hustler White* is audaciously compelling in its look at enigmatic director Bruce's interesting perspective (who casts himself as a charming brat/German anthropologist). This is supposedly his most mainstream movie to date. The cast was ostensibly queer and male; in fact, there were no females or straight males in the movie. *Hustler White* had its quirky moments, as well as bizarre overdubbed vocals and an amazing soundtrack which included **Clon Boredoms** and **Gen Meadmore**. There were, however, some major aspects of the prostitute lifestyle missing — no one in the movie did drugs and the only condom was an empty Wonderbread bag. Aside from this, the movie was very informative and I highly recommend it to all aspiring hustlers. (KP)

IT'S ELEMENTARY: TALKING ABOUT GAY ISSUES IN SCHOOL

(dir: Debra Chasnoff)
This endearing documentary takes a look at a variety of elementary school classes in the USA which include discussion on issues regarding sexual

orientation in the curriculum. Yes, this piece was presented from a biased position, but only in its advocacy of bridging the topic in class. It worked so well, however, because it basically let the children speak for themselves, whether their opinions were based on ignorance, religious beliefs or their own individual common sense.

Many of the children (ranging from, as young as grade three to grade seven) were able to articulate their opinions better than I've heard some thirty-year-olds. Now and again, the children slipped back into their childish molds and made us either giggle or experience warm fuzzies. Stars were the opinionated little boy who spoke and asked to go to the bathroom in the same sentence; the girl who cringed in ultimate horror when she found out that her favourites, Elton John and Melissa Etheridge, were gay; and the girl who didn't quite know what it meant to be gay... It was "just not what mom and dad do."

The ability of these teachers to create such a discussion and have the kids work through their prejudices and ignorance is exciting. Knowing that teachers can make a difference and show kids that "guys are people too" is reassuring and creates a positive outlook on the future. (BY)

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by A. Kinik

Since their eponymous and startling 1995 release, Sleater-Kinney have been certified rising stars in the world of independent pop/punk. 1996's *Call the Doctor* (Chainsaw) only served to up the ante — this outing found Sleater-Kinney exploring "the sound of emotional distress" in even more inventive ways — the result was a potent combination of the best of the best and the best of the best. This year has come close. Comprised of Corin Tucker (ex-Heavens to Betsy), Carrie Brownstein (ex-Excuse 17), and Janet Weiss (Quasi, ex-Motorboat), this Olympia/Portland outfit goes back to the studio in December — their next album is due out next spring. I talked to Corin and Carrie and Janet — Janet, about their history, their musical dynamics, and their place in the realm of cultural politics.

What was it about the Olympia scene that turned you on to wanting to form a rock'n'roll band?

Carrie: For me, it was the first time I saw Beat Happening. I was still in high school, and that was one of the first times I saw a woman playing guitar [Heather] and saw it up close, not at a big concert or anything. More specifically, I think the music that really identified with me was Bikini Kill. Heavens to Betsy and Bratmobile... that was a completely empowering experience and really affected just the way I thought about music. I realized the possibilities in terms of just kind of making do with what you have. They'd obviously just created a space for women to play music, and it was really inviting and I think a lot of women were inspired by that, to kind of take that idea and start bands wherever they live.

Do you remember a singular moment, i.e. listening to a particular single or an album, or something, or having been to a concert, that was the moment where it all made sense?

Corin: One of them was in high school, on my senior prom night, or whatever they have in high school. I went and saw Mecca Normal. [They] opened for Fugate. Mecca Normal just completely blew me away.

Carrie: I had gone to shows in Seattle for years in high school, but I guess it was just the first time that it was like "Oh, I can do this too." And also, just listening to the Jam or the Buzzcocks, or something, it never seemed like something I could be a part of, except for as a listener.

So was it the live experience that you'd say made it really clear for you?

Carrie: I think so, [but] even just listening to the records was inspiration enough to go out and pick up a guitar. I actually already played music, and in high school had formed an all-girl band. That was pretty much a joke, even to the point that we had to consider it a joke because otherwise... it was too scary to take it seriously...

Was it a covers band, or something?

Corin: No. I mean, we wrote our own songs, but we were just too... you know, there were the 'real' bands — those were the boy bands — and we were like a novelty band, because we were women....

"I didn't even realize that it's not a novelty to be a woman in a band. It's legitimate. It's real, and they don't have to sound like these boy bands that I'm listening to, and you don't have to sit in your room and learn your guitar riffs and your solos before you play a show."

a woman in

I didn't even realize that it's not a novelty to be a woman in a band. It's legitimate, it's real, and you're writing your own songs, and they don't have to sound like these boy bands that I'm listening to, and you don't have to sit in your room and learn your guitar riffs and your solos before you play a show.

fig. 1 Basically what we've been talking about has a lot to do with riot grrrl. How closely were you tied to that?

Corin: I was really involved in riot grrrl, and Heavens to Betsy was involved in a lot of riot grrrl stuff, and it was a really important thing to me to be part of a group of young women who were activists and who wanted to speak out about a lot of different things. I think it was really important, but I also think there were a lot of criticisms of riot grrrl that were definitely valid. You participated in that yourself, I think?

Corin: Yeah, exactly... it was just a really crazy time to be part of something that was important to me. A young person, you know, just sort of like figuring out things for myself, and also creating a space through my own anger in music, and then to have it be this huge media blitz on MTV, and Newsweek. It was just totally insane.

I think the media influence or the media coverage really had a huge influence in breaking the whole thing up to a certain extent.

Corin: I think that one thing that happens with the media is that they want to make some kind of star who always want to have this weird Hollywood-type angle on the way that they tell their stories to the public, and I think it was really hard for people. Especially, Bikini Kill felt so targeted, like they were the stars of this — and their lives were suddenly public domain.

And they were being held accountable. Corin: Exactly. For some stupid thing that some 14 year old girl would say. And also, feminism is not just this one thing. There were all these arguments in riot grrrl over what things do we want to change, what are our goals about? I want to encourage young women to keep struggling in different ways, and riot grrrl can be a way for some girls, but I also think that there's a lot of different ways that young women are activists within their own community, and I want to encourage that. I guess I don't always see myself as a leader, I'm just a person who wanted to play music.

Well, that's a lot of pressure, too, especially in a movement that was largely about discussion. I mean, it wasn't about issuing a riot grrrl manifesto that held for all women. Corin: Plus, we were so young. I mean, I was 18, and I think that it should be taken for what it was, but it was really exploited by the media.

Did you feel like you were in a whirlwind? Were you approached by the media?

Corin: Yeah. This show in Bellingham where I first met Carrie was photographed by the *New York Times*, so there was a picture of the audience, and this huge article.



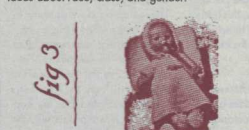
Sleater-Kinney L to R: Corin Tucker, Carrie Brownstein and Janet Weiss

We were totally rambunctious, and [laughs] we were just fighting with people, left and right.

The Newsweek article was particularly interesting, I think, because a lot of the people they interviewed — I don't know who they were — in terms of them being spokespersons for riot grrrl, that claim was tenuous at best.

Corin: Well, anybody could be a spokesperson for riot grrrl. You know, my mom could be. Do you think Clinton being elected to the presidency had anything to do with riot grrrl losing some of its focus? In the sense that it seemed that when Bush was in power you had this very obvious patriarchal government in place. Do you think that this move to the 'centre' [under Clinton] had anything to do with riot grrrl becoming decentred?

Corin: Hmm... that's a really interesting question. I definitely think that there was a radicalization of [riot grrrl] as a women's group, and the Bush administration felt really uncomfortable because of abortion rights. That was a really frightening thing [the Reagan/Bush attack on Roe vs. Wade and abortion rights]. The other thing that I think about when it comes to riot grrrl itself is that the people who were involved with it were really, a lot of times, unopinionated in terms of their activism. And I think that a lot of the people who were involved with riot grrrl really seriously are trying to give themselves time to grow up and to become maybe more sophisticated in their ideas about race, class, and gender.



That was the catch-22, I guess, because one of the reasons that it was all so exciting was because so many of the people involved were so young, but at the same time that ended up being part of the downfall because it took more than just enthusiasm to keep it going.

Corin: Right. The sad thing is that it was so easy to feel alienated from older feminist groups that were so caught up with assimilating. 'Women in corporations' — that's a great cause for women! That was something that was so alienating to young people: to see these people that were totally radical in the '60s, but have gotten older and have become more into integration and assimilation. There are a lot of radical feminist groups that we should have learned a lot more from, [such as] radical groups of women of colour that riot grrrl was too naive to hook up with. But I'm going on and on and Carrie's looking really bored here.

"I think that one thing that happens with the media is that they want to make some kind of star... they always want to have this weird Hollywood-type angle on the way that they sell their stories to the public, and I think it was really hard for people. Especially, Bikini Kill felt so targeted, like they were the stars of this — and their lives were suddenly public domain."

In terms of Sleater-Kinney's lyrics: issues of the body, and trauma, and politics seem to be all over the place — would you say that these issues are a major topic that Sleater-Kinney is dealing with? Corin: Definitely. I think that for us, when it comes to growing up and becoming women, a lot of battles that women fight are with their bodies or about their bodies, so in terms of writing about that, and writing about your own life, I think those issues, for me at least, come through again and again.

The body becomes a concrete battleground, in a sense. What about your critical reception — is it something that you keep an eye on?

Corin: Well, anybody could be a spokesperson for riot grrrl. You know, my mom could be. Do you think Clinton being elected to the presidency had anything to do with riot grrrl losing some of its focus? In the sense that it seemed that when Bush was in power you had this very obvious patriarchal government in place. Do you think that this move to the 'centre' [under Clinton] had anything to do with riot grrrl becoming decentred?

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Corin: [laughs] Well, Carrie, what do you think? Carrie: In my mind the media is reallyickle. So, even though it's helped in terms of the exposure of our band, and I'm glad that more people have heard about our music through writings, I don't ever want to count on the media or critical reviews, because it takes the focus away from the music. We were really proud of *Call the Doctor*, even if no one had written about it.

I've got that *Interview* article about you by Greil Marcus in front of me, which I assume you've seen? (Both): Yeah.

It's a pretty glowing article. How do you feel about articles like that being written about you? For instance, he makes a lot of cultural references in his article — do those make any sense to you?

Corin: He's been really supportive of a lot of different things within the music scene, including girls and women doing feminist music... So, I think he's coming from a good place. I guess is what I'm trying to say. And I think that he has a way of writing that's really his own style. It's always interesting for me to read what people have to say, and his work I do respect, whereas other writers who've written about us I don't at all.

What about that article that's out in the *Rolling Stone*?

Corin: Oh yeah, I really like that article... I think she's great, and I was really very happy to finally be interviewed by a woman.

Sorry.

Corin: No, not to dis you or anything. Does it not happen that often?

Corin: No, it doesn't.

That's remarkable.

Corin: We've been interviewed by so many men, and it's fine — there's been a lot of men who are really supportive, but it was just a really good thing.

I came into this [interview] thinking that this [Sleater-Kinney being interviewed by a man] would be a fluke.

Corin: No, it's sad, but again and again in the music industry and in the underground scene women are few and hard to find.

Just briefly, back to the Marcus article: how do you feel about yourselves being in a magazine such as *Interview*, sandwiched between articles on Demi Moore and perfume advertisements, and stuff like that?

Carrie: I think we've definitely allowed ourselves to be more open about doing interviews and being written about in the mainstream media. And what's it, *Interview*, which is more pop culture, fashion type things, or it's *Rolling Stone* — even in *Rolling Stone* or *Spin* you have the chance of being next to some sexist ad. Any time you're dealing with a music magazine or a fashion magazine you practically have an equal chance of having the next page be by someone that you'd never want to talk to or would never want to be next to. It's just sort of a risk you take.

Let's talk about your music: how do you compose your songs? Do lyrics precede music? Does music precede lyrics? What's the nitty-gritty?

Carrie: I think that we took the cue from the last record. The songs that we really loved were the ones that we co-wrote. We always write our own

Carrie: In terms of audience reaction I think a lot of people were rejuvenated by us or something. And we're not a band that you can just sit back and watch. We're not a bar band. It's very active and it's very in your face — we're not cramming anything down anyone's throat, but you have to stand up and pay attention.

Corin: Jon's a really super-dynamic drummer, and that's really performance-oriented, which I think is just great for us because we love performing. That, to me, is why I love performing, you know. I'm not really satisfied unless I make people uncomfortable, or just challenge them in some way. Personally, I'm glad to hear that you guys use that term [performance], because I think a lot of the time there's a little attention drawn to performance, or the power of being on stage and having the ability to perform.

Carrie: For me, the best part of being in Sleater-Kinney is playing live and playing in front of people, because you can sit at home and just record and then go out and sound the same every time, but playing live there's the element of spontaneity, and there's also the communication, the communication between the audience and the band. And that's the most important thing: a connection.

How was CMJ [College Music Journal conference]? What was your experience like there?

Corin: Crazy.

Carrie: Yeah, it was.

Crazy good? Crazy bad?

Corin: Crazy good.

Who were you playing with?

Carrie: Well, we actually played with a Kill Rock Stars, Chinoiserie, and Up records showcase, so most of the bands we played with were our friends... Unwound and the Cold Cold Hearts. CMJ is just a haven for critics and A&R people, so it was really nice to play with a group of people who were our friends.

How widely have you toured?

Carrie: We've toured across the US and that's about it. Corin and I have played some shows in Australia, in the very early Sleater-Kinney days.

With Lora MacFarlane?

Corin: Right.

And why was that? Why did you play in Australia? You recorded part of the first album there as well, is that right?

Corin: The whole first album.

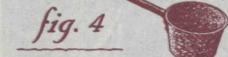
Carrie: We mixed it over here, but we recorded it over there. Corin and I were Sleater-Kinney before we went to Australia, but it was just sort of a project band, because we had other creative outlets... What we wanted to do was to make a memoir of our trip to Australia, [so] we recorded just every song we had even practiced. And we just brought it back to the US, said "OK, here is a record of our trip to Australia," and decided to put it out. And I think a couple of those songs were inklings of what went on to *Call the Doctor*, but it was a lot different because I think it wasn't really until then that Corin and I started writing as if this was our creative outlet, this is what we want to work on. We also became a lot more conscious of our musicianship. We were working on song dynamics, and having energy in songs be really contained, and then be just on the point of bursting, and then just totally erupt into energy.



guitar parts and sing our own lyrics, but a lot of the songs that turn out the best, and the ones with the most energy and dynamics, are the ones where Corin will write the verse, in terms of music, and I'll come up with the next part, or I'll write music and Corin will sing over it.

Corin: I think the tension of working with another person sometimes creates better songs, because you have more spontaneity.

Carrie: Everything we do is really collaborative; it's sort of gotten to the point where we are co-authors and the songs aren't really complete until both of us have written something. We don't just have one songwriter that has a song beginning to end with lyrics.



How is that different from your previous bands? Do you find that the dynamics that exist in Sleater-Kinney are entirely different from Heavens to Betsy and Excuse 177?

Carrie: I think that in terms of me and Corin we're constantly being inspired by each other, and even with Janet, too. And I think that that constant inspiration really fuels an energy that I don't think was matched by either of our other bands.

Corin: I think that the excitement that people get from [us] is the excitement of Carrie and I writing together and playing together and that's the core of why Sleater-Kinney just took off like it did.

Any time you're dealing with a music magazine or a fashion magazine you practically have an equal chance of having the next page be by someone that you'd never want to talk to or would never want to be next to. It's just sort of a risk you take.

fig. 4



The first album is a great album, but it does sound very different, and I think that one of the major differences has to do with the fact that the vocals aren't really intertwined to the same extent that they are on *Call the Doctor*. Were your initial words just a natural growth of the two of you working together, or was there a conscious effort to head into new territory?

Corin: I think it was definitely conscious decision-making, in terms of: these are the kinds of sounds that we wanted to create. Especially with a song like 'Call the Doctor.' We wanted to have a sound that would equal emotional distress and so experimenting with having both of us sing was something that we consciously wanted to try out. It's pretty amazing how little that's done. It's something that I've never really understood: why bands with two singers and two guitarists don't push that more often.

Carrie: Something I've been thinking a lot about recently is how tension is an important part of creativity — whether it's a tension you're struggling with in your own life, or a tension between two elements of a song. It creates this friction which can be really jarring, but can also be really beautiful. So is Sleater-Kinney about 'hegelian dialectics' [laughs]? Is that what we're talking about? Were getting pretty theoretical.

Corin: I know, I'm the theorist in the band.

No, that's good.

Carrie: That's one of the reasons that I like Greil Marcus' writing. I think some people are annoyed by music as theory, but I'm really fascinated by that.

What is the new album going to be like? Is it too early to tell?

Carrie: I think there's a lot of syncopation and a lot of staccato rhythms. Some of the songs are more choppy. I think that *Call the Doctor*, songs that started out choppy would naturally turn into something that flowed, but I think some of the [new] songs have been kept really terse.

So you're not going heavy on the synths for this album?

Corin: I want to release a dance single, personally.



Janet could not be "with us" for the initial interview. She is currently residing in Portland, while Corin and Carrie currently reside in Olympia. Historically, Carrie and Corin have done the bulk of Sleater-Kinney's interviews — now, with Janet as their drummer, they're trying to break that trend. I reached Janet a few days after I spoke to Corin and Carrie.

Just out of curiosity: where do you work [Janet was tracked down at her place of employment]?

I work at an ad agency, we're Nike's ad company. I work for THE MAN, basically [laughs].

How do you feel about that?

Oh, it's fine.

So, how long have you been with Sleater-Kinney, now?

About three months.

And how long have you known Corin and Carrie?

I've just met them, but it seems like we've known each other a lot longer, just because we've travelled around a little bit and went to New York.

How was your experience at CMJ?

It was great. It was so much fun — we just got along so well.

Was that the first time?

Yeah, we were all kind of like 'OK, this is going to be the best. We're going to go to New York and play CMJ and see how we get along, and then we'll see what's going to happen after that.'

'Cause if you can make it there you can make it anywhere, right?

Well, I was in another band at the time. I was in two bands already. Quasi and another band called Junior High, with Sean who was in Crackerbush — it's his new band. So we went and had just the greatest, greatest time... so I quit the other band [laughs].

'See ya!' [laughs] Is this the first time you've joined an established band?

This is the first time that I've ever joined a band that's got records out, and where you're kind of living up to the reputation of the other drummers, and being compared to the other drummers. It's kind of weird.

Have you encountered that already?

Oh yeah. It kind of helps that there were two other drummers. Most people never saw Lora play live, they only saw Toni play live. I think that after the next album comes out I'll definitely have my own identity as a drummer.

fig. 6



How is being separated from the rest of the band?

They come down here, because I have a practice space, so they come down here more than I go up there, but it hasn't been too bad and we've actually been practicing twice a week, which is as much, if not more, than I practice with other bands. And we're pretty focused. They write songs really fast, so it's great, we can get to it and start working on the new songs.

Do you have any closing comments? Any words of wisdom?

Nope. I'll leave that to Corin.

Is she the philosopher in the group? She's definitely the philosopher, although Carrie's got a bit of the philosopher in her too.

Yeah, it was a pretty theoretical interview that I had with them: there was the political theory section, and there was the music theory section. And they kind of tag-teamed. It was fun. Well, you can put me down as saying, 'That's right.' Corin!

We'll pretend that you were actually there. I'll just weave your comments into the interview. I'll add a lot of 'amens'!

There you go. I give you artistic license. Add whatever you want.



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melodischimmer...a furious fist wild." - Rip

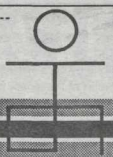
"The best record we've heard in two years." - Guitar World

COLUMBIA

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basslines

by dj noah



While it was not around for long, **Shockwave** did provide us with a glimmer of hope. The store was located at 301 W. Hastings St. in Vancouver and carried clothing, "rave" accessories, as well as an alternative selection of music from that of other import stores. The doors officially opened on June 30th, and closed on Sept. 28th. Ayo and Sylva were the main operators of the store, with Adityo (Montreal DJ) doing the music ordering. There was a lot more trance, techno and acid than at other stores, even though their selection was smaller. It was a sad day when they closed up because it was a shop that arose out of the heart of the party scene. I was unable to reach Adityo or Ayo to get their comments, but I do understand that there could be another store opening in the

future. Perhaps the new store, **Hush** (221 Abbott St.), will be a more than adequate replacement. They have lots of music and other goodies for all you DJ people.

A step back from the retail music outlet would be the artists that make the music that ends up in the stores. Two live shows and one party fill this criteria from the past thirty days. Playing his first live performance at Ginger was **After Dark** (Pat Breen). He has been progressively getting better with each performance and did quite well at Mars. His set was more on the house side, but his songwriting has improved and he is currently engaging in talks with a record label.

The other live show was Michael Victory's last show before his two month hiatus to Africa. As **Secret**, Michael had enjoyed limited success to this point, but with his cur-

rent deal and his first full-length due out soon, you will be hearing a lot more from him in the future. His set at Mars was an insight into his upcoming release, and was minimal yet moving. Michael has a lot of European influence in his sound, and thankfully he had not jumped onto any of those boring band-wagons (house, West Coast breakbeat). His set was wrought with the kind of energy and emotion that infects your brain and possesses your feet. I am looking forward to his CD, as should you.

On a different level of live shows, there was the **ShockRa** party on Sept. 21st which featured a performance from **Synergie**, an electronic group from Montreal. This duo is destined to become one of the biggest artists from Canada in the techno world, and their first

CD will be out before Christmas. Their combination of Roland 303 (acid) licks and **Orbital**-like soundscapes are something to be seen and heard. Unfortunately, the sound at the party was a far cry from mediocre, and, after just 20 minutes of their set, I had to leave because the distortion of the system was unbearable. On a brighter note, they were fully prepared to be returning soon, perhaps to do a set on New Year's Eve.

From live to recorded music, here are some quick reviews of material that has come my way recently. **FUTURE LOOP FOUNDATION** — Time and Bass (planet Dog): This is a brilliant exploration of the drum and bass world. It is at once full of energy and life, yet is strangely calming with

its ambient connotations. Ideal for chill rooms on the main stage. Try it, You'll like it! **F.S.O.L. — Dead Cities** (Virgin): Scheduled for release on Oct. 29th, this CD

and Gary Caban.

PATRICK LINDSEY — The Phot Jive (HartHouse): This CD is just as the title suggests. "Male Phunk" was the first single and its combination of a house beat with heavy techno sounds has made it an instant hit. Look for the title track to be even bigger. This is as accessible as HartHouse has been to the average listener. Every mainstream will pick up on this one.

VARIOUS ARTISTS

— **Pacific Rhythm** (Eye Q): This is an all West Coast artists compilation and features tracks from two local artists, **Phil Western** and **Dan Handbraker**. An excellent mix of ambient, house, and electronica.

ALTER EGO —

Alchemist (HartHouse): Unfortunately, this release by Jörn Elling and Roman Flugel did not do much for me. Perhaps it is because the tracks are all remixes done by other people. Nevertheless, there are one or two useful ambient/dub tracks and a couple of housier tunes that have some value. (Email djnoah@eyebstore.co)

Until next time, keep the peace... •



a hart house compilation of various artists

will find its way into just every collection, as most FSOL releases have. The first single, "My Kingdom," is currently available. Unlike the **ISDN** album, **Dead Cities** is a beakhead work that reflects different sounds, from the **Chemical Brothers**-ish "We Have Explosive" to the Orb-like "Her Face Forms in Summer-time." Another breakthrough for Brian Douglas

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THIS MONTH

- 1. LUCKY DUNE
- 2. LUCKY DUNE
- 3. LUCKY DUNE
- 4. CHANTY SAVAGE
- 5. VALERIE SWINSON
- 6. JOAO DONATO
- 7. JOAO DONATO
- 8. JERRY BROS.
- 9. JERRY BROS.
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2. THROD TRIP SLIDE FIVE LICK JACKO PEAKE UBQUITY

3. BOSSA BOSSA VARIOUS ARTISTS DOUCE (ITALY)

4. LISTEN UP MISS MCCANN MUSICMASTERS

5. PLACE BEYOND PASSION MESHU NERGOCIELLO MAMERCK/KEPSE

MOLEDEE OLDEES

BANDA BLACK RIO BOBBY HEBB DON GARDNER & DEE DEE FORD I NEED YOUR LOVING CATH TIAJDER MAMERO MAX ROMEO WAR IN A BABYLON ITSPILLE OUT DEH

LAST MONTH

- 1. LUCKY DUNE
- 2. LUCKY DUNE
- 3. LUCKY DUNE
- 4. CHANTY SAVAGE
- 5. VALERIE SWINSON
- 6. JOAO DONATO
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between the lines

by andrea & christina

After a month of absence, *Between the Lines* returns with a fresh new face. We are much saddened to say that Amber Dawn has decided to leave *DISCORD*, but she is busy saving the world through the Environmental Youth Alliance, Women Against Violence Against Women, and her own amazing ally work. I am very pleased, however, to tell you that I have found a replacement who is equally amazing and wordy: Ms. Christina Knox, a zine veteran with a critical consciousness who has grown with me out of teen zine land.

November brings on the last of the year's surprises and memories. On that note, I am excited to tell you that there will be a **ROCK FOR CHOICE** benefit November

15 at the Vancouver East Cultural Centre. **Riot Grrrl Press** will be there with the new editions to the catalogue. (Just a reminder: Ralph is doing a zine review column at *Terminal City*, so send all music-related zines — music zines, pop culture zines, anything that yer typical indie rock kid would consider fun — to him. We review personal and political zines and comix.)

Andrea

Hi, I'm Christina, I'm tough... don't send me a stupid zine because I know where you live... I'm looking forward to working with Andrea on this column as it is an opportunity to expose all of you kiddies out there to the zines that I come across through writing and reading with kids across

the continent. Plus, I like seeing my name in print. There is a new record store in Vancouver called Wash Out Records. The store is located in the back of Vert on W. Broadway (two blocks off Main) and at this lovely store, you will find oodles of great punk/hard core products at really cheap prices; more importantly, they have a zine library where you can find such wonders as *Free*, *Last Girl*, *Random Thoughts*, *Drew*, *Flush*, and *Frustrations*.
Christina

Wives TALES (half size, 72 pgs)

This zine starts off by talking about mainstream medicine and its effects on women who take so-called remedies that actually rob them of their health and winnminhood.

Wives TALES teaches you how to use a speculum in order to examine your cervix and how to get your menstrual cycle in synch with the cycles of the moon. It lists alternative, toxin-free, feminine hygiene products; effective, natural cures for cramps; how to cure and prevent vaginal infections; facts on STDs; and birth control that won't mess with your hormones, as well as herbal abortions. It also gives you facts on breast cancer and a bibliography so that you can go and educate yourself further. This is definitely a zine that all winmin should get. Send \$23 US to Britton, PO Box 81332, San Diego, CA, 92138.

The "B" Word (eighth size, 16 pgs)

Women are conditioned to hate their bodies and faces. In this zine, Dayna takes the conditioning placed on her and completely rejects it. Most of the content looks at herself, in describing her appearance, particularly the characteristics generally associated by society as unattractive. My first reaction to this

zine was to be grateful for my own appearance, and the fact that I am generally acceptably sitting within the mainstream ideal of what a female should look like. I thought about this after having read it and realized how much a slave I am to the conventional ideal. I began to question why I feel that one cannot celebrate their beauty unless they are slickly coiffed, made up and reasonably thin/unfat. This caused me to question the fact that I am a "feminist" who subscribes to *Cosmo*. Definitely one of the most effective uses of one sheet of paper I have ever read. One IRC to brag girl, 14119 Meyersville Dr., Houston, TX, 77049.

MJIA

(quarter size, 12 pgs)
Bianco writes about her privilege as a light skin Chicana and the separation that she feels from other Chicanos. She sees racism all around her directed at poor Chicanos and illegal immigrants. She talks about her family teaching each other to forget their culture in order to lead a life

not so dominated by discrimination, which is something that many non-white people and immigrants are forced to do in the name of the great melting pot. Send \$1 US to Bianca, 2415 Fordham St., San Pablo, CA, 94806.

... and only the trees were left standing ...

It is an amazing thing to watch a zine writer move closer towards writing zines that are heavily reflective of who they are.

I have been reading Chris' work since she entered the zine scene with *I just don't* savvy, a well written group zine with scattered tidbits of emo.

In... and only the trees... Chris is writing on her own. Her solo material is a more satisfying read than her previous efforts. In this zine, Chris discusses frustration regarding faded friendships turned sour, rejection, self-hatred and abuse.

While the details were vague, it was impressive to read the beginnings of a healing process. Send stamps to 5111 Redona Dr., North Vancouver, BC, V7R 3K1.

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I love my record player. The company that made it probably went out of business in the early 1970s. It is a charmingly obsolete cabinet deal with a built-in 8-track machine, a broken Re-Tract-O arm, and four speeds: 16, 33, 45, and 78. I love my record player, even though it tends to skip the most on rare, mail-order-only discs into which I've invested a substantial part of my recreational allowance. It is an immortal behemoth, twice my size and probably equal my weight, which I have learned to respect and reverse despite its cantankerousness. After all, without it, I might never have heard the following records. Glamorous Northumbrians **KENICKIE** did me a great favour when they recorded their *Catsuit City 7"*; that delicious, eight-song masterpiece of Mad Handbag Rock has been spinning in my room and in my head ever since I found it. From the "since when was stalking a crime?" chorus of "Private Buchowski" to the spooky echoes on "Come In" to the righteous obnoxiousness of "SK8BDN Song," Kenickie are it.

My Northern English sources are whispering that the princesses (and prince) who make up this quartet have threatened their as-trogenous label, Slamp!, with legal action should it re-press this record, so grab yourself a copy before every last one is gone. (Slamp! Underground Organisation, PO Box 54, Heaton, Newcastle-upon-Tyne, NE6 5YW, UK)

TEEN TITANS 7" "I More Songs, Less Music" has been re-released, and it is sooooo insufferably cute that I have to recommend it. The nine songs on this 7" are filled to the brim with bratty boy/girl vocal interplay, silly lyrics (eg. "you suck my winaar/you suck my winaar cleaner"), jumpy punk energy, and absurd quirks like the **N.W.A.** quote on "UTPD Killer" and the kazoo on "Popsicle." I hope to God the Teen Titans never grow up. (Peek-a-Boo, 2502 San Antonio #1, Austin, TX, 78705)

Who's a little bigger than a 7", a little smaller than a 12", and spins at 33 rpm? Although not strictly my department, 10" records are nifty and keen. In particular, **THE**

SCISSOR GIRLS' STATICA AND EP, filling a delightful ten inches of vinyl, is worthy enough of my attention to merit an appearance in a column usually devoted to 7"s. If you're wondering what The Scissor Girls sound like, let's just say they fit their name quite well. This is futurist No Wave at its most bizarrely enjoyable: percussive, wacked, random, industrial. "Stimulus/Response," with its strangely alluring catcall of "I'm an oscillator/you're an oscillator," is my favourite track. (Load Records, address unknown, SG Research, PO 476748, Chicago, IL, 60647)

If you like girls, beer, and hockey (in reverse order of importance), then you'll probably like **THE HANSON BROTHERS'** new single, "The Hockey Song" and "The Enemy," are both sing-along anthems that every red-blooded Cancon can appreciate, or at least tolerate. I have family members who are just like these guys. The resemblance is actually quite scary. (Essential Noise, PO Box 27070 Collingwood Post Office, Vancouver, BC, V5R 6A7)

THE KRINKLES carry on San Francisco's musical heritage of avant-garde psychedelia with their first single. "Just how San Francisco are they?" you may ask. Well, the first track, "Feelin' Like A Crustacean," has that ominous, creeping bass sound overlain with goat bleats. Bills fluctuates between latin instrumental and guitar skree.

"Release Me" is one part noise dementia and two parts croon-fest.

Fried Chicken seems to be light jazz, yet it has foreboding undertones suggestive of bad acid trip. Very San Francisco, if you ask me. Nevertheless, this single somehow manages to stay fairly accessible — must be the acoustic guitars. (Cannibal Records, 34 Rausch St. #400, San Francisco, CA, 94103)

Ask darn I was hoping that "Bring My Nails," on the **SILVER SCOOTER 7"**, would be a cover of the Renegade Soundwave song of the same name. Alas, for it is just more whiny boy rock that almost completely failed to hold my attention. "Returning," on the

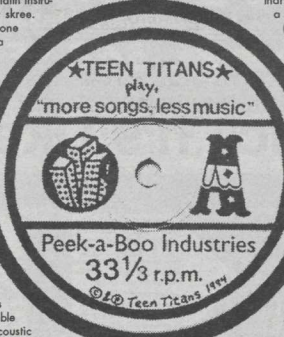
B-side, is a lame attempt at hardcore made amusing by the singer's high-pitched, squeaky voice. (Peek-a-Boo, see above.)

THE INBREDS and **PLUMTREE**, two of the best bands in Canada at this time, have collaborated on a split single. Plumtree's perfect pop

(think Coast 1040), **RED FIVE's** "Bunny" single would probably be on its playlist. Both songs, "Leave Time" and "Nailed to the Neurotic," bring to mind the image of greasy, corporate A&R men drooling over girl bands they see playing in clubs. Of course, I might be misjudging Red Five; that said, I still think the music is a wee bit uninspired. (Revelation, PO Box 5232 Huntington Beach, CA, 92615-5232)

I couldn't pass up listening to a band with a name like **STARLIGHT CONSPIRACY**. Big Beautiful Drive Inc. is high quality indie rock with tight, driving music and melodic female vocals. "Starlight" starts off slow and quiet but soon turns into a grinding drive. This stuff is melancholic and powerful. (Catapult, 215 A St. 6th Floor, Boston, MA, 02210)

Now, everyone, it's time to close our eyes and psychically will my long overdue mail-order 7"s to arrive. Envision my mailbox. Envision a flat brown package about 8 inches to a side nesting merrily on top of phone bills and penpal letters. If all DISCORDE's readers try this exercise at least once, the combined mental energies may just work some magic. *



rock song, "Scott Pilgrim," is peppy, catchy, and excellently played, and The libers' "North Window," featuring a delightful lack of guitar, is just as good. (PF Records, PO Box 873, Halifax, Nova Scotia, B3J 2V9)

If Vancouver still had a "commercial alternative" radio station



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UNDERWORLD
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CAKE
Fashion Nugget

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OMC
How Bizarre
The sound of OMC (shortened name for "Oscar Milamaine's Club") quickly caught on as heard on Z100. They are described as "somewhere between Beck, Mark D. White, Bowie blended with intelligent, indie pop guitar hooks, Tinseltown Brass and urban Polynesian guitar."



TONIC
Lemon Parade

The emphasis is clearly on guitar-electric, acoustic, slide, lap steel - with bursts of dobro, mandolin and mandoligendo. The single "Open Up Your Eyes" has come virtually out of nowhere, with CFAX as an early believer.



SPOOKY RUBEN
Modes of Transportation

Diverse, idiosyncratic, surprisingly accessible and downright weird. Yet this is no lo-fi, low skill, slackers-raise-fest. *Au contraire!* Modes is full of densely layered pop gems that rely on adept performance and meticulous arrangements.



VARIOUS
Music For Vampires

An exclusive Canadian package that reflects a darkly romantic lifestyle: black clothes, crushed velvet, dingy noises and the music of the children of the night. Includes cuts from The Birthday Party, Bushwacka! Dead Can Dance, Peter Murphy, Love & Rockets, and Cocteau Twins.



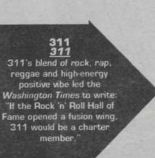
SPIDERBAIT
The Unfinished Spanish Galleon Of Enley Lake

Metal, funk, punk, country, pop - name a genre and Spiderbait will bend it to its own ends. "Riding Stone" You may have already gotten a taste of this band when they played Music West and, just recently, at The Naggers.



FACE TO FACE
Face to Face

They have the unique ability to marry compelling melodies and vocal harmonies with peerless velocity and energy. You may have caught them at a recent show at UBC.

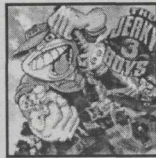


311
311
311's blend of rock, rap, reggae and high-energy positivism who led the *Washington Times* to write: "If the Rock 'n' Roll Hall of Fame opened a fusion wing, 311 would be a charter member."



THE JERKY BOYS
The Jerky Boys 3

It's packed with 28 of the funniest phone calls you've ever heard committed by The Jerky Boys - so what, ya wakin' up? Go buy the frickin' thing.



THE CARDIGANS
First Band On The Moon

All warm and fuzzy, they may be goofy but they're oh-so-cocoon companions for a cold and wet winter. "The Vancouver Sun" The album includes a reggae-fied rendition of Black Sabbath's "Iron Man".



ABOVE TITLES SPECIALLY PRICED UNTIL
NOVEMBER 30TH 1996

KATO HIDEKI

Hope and Despair (Extreme)

Kato Hideki's new album, *Hope and Despair*, is a marvelous piece of work. It draws on the traditions of Western and Japanese classical music as well as on modern experimental jazz to produce a rich and atmospheric set of compositions. Joined by the likes of John Zorn and Zeena Parkins, these ten tracks composed by Hideki are sparse, but powerful, and stimulate a wide range of emotional responses.

The album bears no small resemblance to Brian Eno's *Music for Films*. The songs have an ambient feel to them, each building its own landscape out of sound, each creating a psycho-emotional context that does not so much tell a story as invoke an image. The titles of the pieces are evocative of portraiture: "Your Angry Face," "Watching the Sleeping Love," and "Against the Sky." Even the more kinetic works feel constrained, like a buzzing fly trapped in amber. Some of the tracks are downright spooky; I've listened to "Savage" a number of times, and its ethereal-tonal trombone and explosive harp still sends shivers down my spine. "Tolerance" is a quiet little lullaby, but feels ancient, and is disquieting. The hypnotic slide guitar of "Fatigue" is both familiar and extremely foreign.

The performance do a bang-up job on this album. They include Kano Masahiko on trombone, Douglas Bowne on drums, Ogimi Gen and Tanaka Michiko on percussion, and the always impressive Zeena Parkins on harp. Composer Kato Hideki, of *Despair*, is a minimalist, outdoes himself on bass and slide guitar and the eminent John Zorn lends his hand in composition and piano playing on "Double Dream."

Hope and Despair is a magnificent album. It is sophisticated and intelligent without being overintellectualized. It is compelling and modern but still musical. And it is a worthy addition to any avant-garde music collection.

Adam Monahan

LINT

Cold Scene (Plumb)

I have to admit that it was for novelty purposes only that I chose to review this. *Cold Scene* features a bonus cut that you can actually play on your turntable! Place the adapter in the CD hole and you can play song 12, on your turntable! A closer look reveals that a 5" clear flexi acetate has been glued over the CD. An inventive idea just the same. The music? Noisy indie rock.

Rev. Norman

LOIS

Snapshot Radio EP (K)

Another strong woman from the West Coast proves that she is not limited to the genres of punk-rock or folk. *Lois Maffeo* offers up a five song EP with the smoothness

of quiet jazz without the brass and the drive of riot grr! rock without the volume, all mixed together with harmonics, organs, and xylophones. The result is a sophisticated synthesis of sound that holds your attention whilst it set and determine the lyrics. *Snapshot Radio* was recorded partly in Olympia at Moon Music, partly in Chicago at Idyl Music, and partly in Brooklyn at the Dean St. Basement, with a few different people on each track. I guess that's what Lois meant when she wrote: "I wanna go make music with friends who have been inspiring me."

Athena

MADBALL

Demonstrating My Style (Roadrunner/Atlantic)

Generating true-to-life feelings and visions about growing up in a cold, harsh environment, Madball describes a lifetime of trying to survive with drugs, poverty, and violence. From New York City's lower East Side, this foursome brings us a street-oriented album which takes an innovative, unflinching look at the hardcore lifestyle on the streets. Demonstrating *My Style* is the product of hard work and determination, which has sculpted their independent singing aggressive mix of hardcore, metal, and punk. This album gives us 14 gritty, intense tracks fueled by raging guitars and powerful drums.

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... except one thing. Their songwriting just doesn't cut it. Yeah, I know. I can hear all you Model Rockets worshippers screaming at me. What do I know? Who do I think I am anyway? Well, go write your own review. This one's mine.

Freddie

NERDY GIRL

Twist Her (Junkan Po)

I was genuinely excited when I saw that Montreal's Nerd Girl had put together a CD. Nerd Girl's "7" have always managed to bring about pleasurable experiences for me. Cecil Seaskull, the brains and brawn of this ever-changing quartet, has a feel for writing songs full of sincere emotion. You want to hear her over and over. Her honesty is often overpowering, and her opinions and experiences are recognizable to many. How does she know so much about sex, drugs, and violence. From New York City's lower East Side, this foursome brings us a street-oriented album which takes an innovative, unflinching look at the hardcore lifestyle on the streets.

Demonstrating *My Style* is the product of hard work and determination, which has sculpted their independent singing aggressive mix of hardcore, metal, and punk. This album gives us 14 gritty, intense tracks fueled by raging guitars and powerful drums.

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Nomads. Now, my Nomads' hiatus ratio has always hovered around the 50/50 mark since they began to court their raucous rock some seven or eight years ago and this new outing doesn't quite push the right buttons. Nonetheless, it still makes a name for itself. They can really belt it out when they need to, as in the opening scorching, "Hard as Cry," and the Teenage Head cover, "Picture My Face." But the more melodic numbers like the Ugly Duckling's "Nothing" and "The Jury's" "Who Da?" lost a bit of their charm amidst the racket of the trademark Nomads' guitar attack. Still, Vixing hats off to those super Swedes paying homage to some truly classic Canadian punk!

Apocalypse Cow! is the far-fresh followup to the Stand GT's last album, they're magnificent and continues the scandalous pop formula of this Glenora, Ontario based band. It's even more punch to the overall sound than their last — the songs are tighter, the vocals are more even in the mix and the flow of the tunes is smoother than the St. Lawrence Square. Bam-burners like "Six Million Dollar Something" and "Away From Your Sway," the Bumlike Ones' of "Keep Your Engine Clean" and the clever mellow intro to the choppy guitar strut of "The Soldier Gun Rescue" make for another winner from those bread-winners, the Stand GT.

Bryce Dunn

O.H.M.

Grounded to the Inner Circuit (WordSound)

Brooklyn label WordSound continues their tradition of high quality, if occasionally overdone, music on the new album from O.H.M. O.H.M. only consists of one man, K. Benu, and he does have a grasp on the essential elements of electro-dub soundscapes. The languid beats and pulsing low end are all in evidence throughout. While the album excels, though, is in what goes on top of the occasionally repetitive base elements. Haunting, moody synth sounds, pianos and other atmospheric generate a certain depth of sonic intrigue that is hard to resist. Not to be too glowing, Benu, upon occasion, forgets to turn on his cheese filter. The results, including sampled "Rastaman"-type vocals and too familiar rhythms would be cringing if there wasn't enough substance elsewhere to balance them out. The cyber-sque title is also a bit worrisome, though the music has enough humanity to set your mind at rest.

Jovian Franchise

ELLIS PAUL

A Carnival of Voices (Philo)

Bottom-rubbious Ellis Paul is one fine secret. Following in the footsteps of Bill Morrissey, John Prine and Richard Buckner, Paul — like other fine storytellers — immerses the listener in his cinematic voyages. Following 1994's *Stories* album,

Ellis Paul crafts vignettes of common folk with common themes. Supported by a strong cast, including Tony Levin, Duke Levine (Mary Chapin Carpenter), Jennifer Kimball (ex-The Story), and Jerry Moratto, Paul's New England soft twang points landscapes with nuance and exquisite detail. On "Paris in a Day," Paul's descriptive eye spies two (the American) brothers slumbering slumbering through the streets. He's able to capture the essence of the city with an American slant: "We were at the mercy of a passionate waiter/Who pulled the corks at the Osteria Cafe/He kept serving us wine we hadn't ordered/Then he blamed us for the weather/It was cold and rainy/But we raised a glass up to him anyway."

A mainstay on the Boston coffeehouse circuit, Ellis Paul dishes up a clear-eyed slice of life on a *Carnival of Voices*. This short-cut is an earnest folkie's shelf. Pieter Hofmann

REGURGITATOR

Tu-Plang (eastwest/Warner)

To listen to this record is to know unconditional love of unprecedented magnitude for a collection of 14 songs. *Regurgitator*, three boys from sunny Brisbane (currently the Seattle of Australia), chose their band name as a commentary on the state of contemporary music, indie and otherwise. *Tu-Plang* (the Thai word for yak-balls) is the embodiment of their philosophy. Each of the 11 lyricized and three instrumental tracks differs so radically in style and content from the others that this is almost like a compilation record — which was probably theurge's intention.

From the opening track, the infectious and eerily familiar-sounding pop song "I Sucked a Lot of Cock to Get Where I Am" ("I only wanna be the best that I can," rhymes lead singer/guitarist Guan Teomons) to the thrashy "Kong Foo Sing" (about fortune cookies), the funk-driven political tirade "G7 Prick Electro Boogie" and the hip-hop parody "Pop Porn" ("I'm a sexist motherfucker on the microphone, with my 'oh, you, suck my dick ho' drone" — Take your macho shit, Benu, leave your dick in the door.)

The loungey "Couldn't Do It" and the synth-driven "Music Is Sport," the Gurgs presents us with songs which simultaneously exemplify modern musical genres and call their validity into question. Yet, in doing this, the Gurgs has actually affirmed these genres as valid vehicles for self-expression, because that's how they've used them. I was stunned by the brilliance of this album the very first time I listened to it, not only because *Regurgitator* provides something for everyone, but also because of the fact that they manage to subvert what they purport to uphold, and uphold the subjects of their subversion. In the middle of this, they insert acute social commentary and create an album that

is accessible to just about any one. Greatest band in the world? No argument here.

Sophie Hanley

THE REVEREND HORTON

It's Martin Time (InterScope/MCA)

Fuck the crantini, this is one cocktail that is definitely shaken, not stirred!

K?en

SLOW GHERKIN

Double Happiness (Rai)

The first time I heard *Slow Gherkin* was live at the Anza Club where they played with *Punch the Clown* and the *Skavengers*. I heard only about half of their set, because, unfortunately, I had an over-fused curfew... But for the short time I heard them, their intensity filled the small club; if you could hear the music, this would be the time.

Slow Gherkin is one of the most energized ska bands and, in my opinion, the most energized lot on the legendary Moonska record label. Their album *Double Happiness* will tempt you to move your feet with its big sound. The powerful horn lines seem to last forever (if only they did). This nine-piece band has a foursome of brass that don't just spurt out their noise with the rocksteady beat; they roll through our senses, creating high-octave dance music. "Zen and Soca" is a great example of this; so is "Salsa III," a Spanish groove that's worthy of my rude boy trophy. *Slow Gherkin* is meant to be heard live where you get the real atmosphere. Next time they come to town, get your ass on your boots for a night on the town.

You have to experience this one for yourself, ska-whores! Get out there, wear your chokers proud, and skank down the street on a mission... to rock down *Double Happiness* by *Slow Gherkin*. JtAuSDcYn

THE TEAR GARDEN

To Be An Angel Blind, The Crippled Soul Divide (Netwerk)

Four parts psychedelia, two parts ambient, and an equal part craft designed to take you, with a liberal helping of spacey sounds and eerie idiot savant vocals, insert into stereo, and bopke until done. Voila! A beautiful *Tear Garden* experience.

As you press play, prepare to board a silicone-powered pleasure craft designed to take you, with a liberal helping of spacey sounds and eerie idiot savant vocals, insert into stereo, and bopke until done. Voila! A beautiful *Tear Garden* experience.

Until Dwayne Goettel's untimely demise, the *Tear Garden*



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Recording Artist

with special guests **pure**

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The Town Pump
Doors 9:00 p.m. Show 10:30 p.m.

the INBREDS

with special guests **THE LOCAL RABBITS**
and guests **Citreen**

Saturday Nov. 9
The Starfish Room
Doors 9:00 p.m. Show 10:30 p.m.

MAD PROFESSOR

with **Black Steele**
and the Ariwa Sound System

SATURDAY NOV. 16
THE STARFISH ROOM
DOORS 9:00 P.M. SHOW 10:00 P.M.

LIVE AT SAMOOS

Celestial Magenta

Herder
and
The Spiders

SATURDAY
NOVEMBER 23

the **wedding present**

with special guests **VERSUS**

Thursday
November 7
The Town Pump
Doors 9:00 pm Show: 10:30 p.m.

the **Jon Spencer**

Blues Explosion

with special guests
R.L. Burnside

Saturday November 16
Vogue Theatre
Doors 8:30 p.m. Show 9:15 p.m.

BILLY BRAGG **ROBYN HITCHCOCK**

"TWO TOP TUNESMITHS IN ONE SITTING"

Tuesday November 5
The Vogue Theatre
Doors 8:00 p.m. • Show 9:00 p.m.

DGC/MCA Recording Artists

weezer

with special guests, Warner Recording Artists **Superdrag**

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realreaction

PIPEDREAM WAVESTATION READYMADE

Wednesday, September 18
Starfish Room

The first thing I saw as I walked into the room was a guy wearing a Pink Floyd *Atom Heart Mother* shirt. This show was definitely the logical extension of that early '60s London proto-experimental scene.

Pipedream had called up a couple of their buddies to release *The Journey from Hamburg to Berlin Begins*, their latest LP. And what a strange, long journey it was.

First to take control of my cerebral cortex was *Wavestation*, a two-piece trance/progressive outfit. Theirs was an invisible music, with frighteningly real sound effects. A choir of machinery reduced the musicians to blockaded, bobbing automata. They wrote songs for communists and scientists. Three TVs sparked in front, in various colors. The collected mystery of devices was almost overwhelming. One guy had a guitar, but he was just kidding. It was no guitar — it was part of some kind of sacred, hypnotic computer.

Wavestation is the kind of band that makes you want to believe in Star Trek. But guys, just because you wear cool, big headphones and three-stripe slacks doesn't give you cred. I'll buy you a Moog myself, OK? Some of those Velveteen/Roland keyboard sounds began with texture and ended plastically. And please, don't lead through the instruction manual for your synthesizer on stage.

Next up: *Readymade*, old Shindig nonchalants. Their guitars were fashionably late and they kicked off with a Pipedream intro tune, which was a nice gesture. Their vocals projected a lot more cleanly than *Wavestation's*, and they employed some excellent, slow work that made the guitar sound like a group of tiny, white spacecrafts flying over my head. I wish *Wavestation* (or anyone else with knowledge of elementary electronics) was running the mixing board. I think it was the fourth time that utilized an interesting and tasteful confusion of drum machine, brushes, sticks and mallets. After their final tune I was sitting there, still a bit blown away, and the equine neocortex going missing. I think it was the models of moog UFO's. Spooky.

Finally the *Pipedream* began. They really are the masters of the newelectric universe. Exactly the right flavours of modes. Drums that make yer throat ripple.

Nameless vocals. Faceless slide guitar. Bass that sounds like philosophical whistles making love. Secretly, I think that the band members were really Syd Barrett, Lee Renaldo, and Salvador Dali. What an astonishing portrait of graceful carelessness. I haven't heard such archaic and blustering arpeggios of light and questions since *Andy Warhol*. When the delay pedals were on, you were reminded of the space between rain. The vast songs had all the monotony of a long novel, but with a twist of hip-hop that sounded like the Clockwork Orange soundtrack had been remixed by a disgruntled Beastie Boy.

The stage show was naturally incompromisable: polka dots like acne on false smoke; opt slides of skyscrapers. I wanted to explore, even though the only recreational pharmaceutical in my body was a handful of Flintstones multivitamins. The coolest thing was when some pretty girl sitting beside me had to go get another drink from the bartender because hers had vibrated right off the counter. *Something about Pipedream* makes you frightened. It might be the huge, grey, surreal distortion. At the end I felt like a dust mote wandering in a searchlight of sound.

frank
**MANIC STREET PREACHERS
MUD GIRL
VENUS CURES ALL**
Saturday, September 21
Starfish Room

What do you do when you're in a band playing a gig at a crowded show and no one wants to listen... or pay attention... or clap? Ignore the dull silence at the end of each song and keep going! Well, that's what Toronto's *Venus Cures All* decided to do. That's one point for spirit. VCA scores a one. No, actually I'll give them two, 'cause it would appear that someone in the band has listened to a *Yo La Tengo* album or two.

Then... there's *Mud Girl*, the second band of the evening, and they're scoring points left and right. Entertaining, energetic, visually captivating, well-written songs with some nice harmonies, even a potential big time radio hit or two... better start hating them now, kids, 'cause *Mud Girl* might be going places soon.

As for the main course of the evening, the *Manic Street Preachers* proved themselves to be nothing less than pure, raw energy bursting through an outlet of three tortured individuals giving their all. The music was

intense and real, and even their mistakes could only add to the authenticity of the experience. With a clear, heavy Marshall sound (at the Starfish Room? Did they bring their own sound system?) and riffs to make *Slash* proud, I understood why people have a difficult time labeling the *Street Preachers* as BritPop. With so delicate a mixture of beauty and pain interwoven through their music, the *Manic Street Preachers* exist to cut above the average, and their music is art in its own right. All we have to do is listen.

J. Bilan

SEBADOH Tuesday, September 24 The Rage

The problem with *Sebadoh* live is that they aren't too concerned about impressing anyone with their live show. I have no problem with that necessarily, it's just that this place, The Rage, is about as comfortable as its gargantuan neighbour, BC Place. At least BC Place doesn't TRY and hide that fact under the guise of mid-sized Rock club, this, in my opinion, is a simple fact that a band like *Sebadoh* — who started out by getting stoned and recording in their living room for hours on end — cannot flourish in this impersonal setting. The Rage feels like a dank basement with no windows, nobody can't, or just don't want to, shine their glorious talent in a run down old warehouse from Expo '86.

With the exception of two or three acts to which you could almost catch a glimpse of the soul behind the songwriting, this show was a supreme thumbs down. The highlight was Jason Lowenstein screaming into his crackling microphone, seemingly to no beat or rhythm. I believe he was trying to destroy the already cutting out sound system. Either that or he was trying to drive the soundman crazy. Either way, I hope he succeeded. I wish *Sebadoh* had just played in my livingroom, but I guess I can always play the records.

Collin Knight

SMOG GUV'NER CAT POWER

Wednesday, September 25
Starfish Room

Here's the new indie trend: sitting on the floor at shows. The indie rock onitis is slow dancing? An act of reverence? An act of boredom? I have now decided to commit myself to years of sociological research regarding the phenomenon of hipsters sitting smug back in the middle of a

dance floor at those quieter shows. Such was the *Smog*, *Guv'ner* and *Cat Power* show. I walked into the venue with a few preconceptions about each of the bands, however. Namely, *Cat Power* were good and *Guv'ner* were bad. Like a self-fulfilling prophecy, I soon found out that, indeed, I liked *Cat Power* and really hated *Guv'ner*.

Chon Marshall was the lady of the evening, stripped bare except for her electric guitar and her beautiful voice. *Cat Power* was one of the few things that "worked" that night. Marshall ended her set

photo by
Lori Kieselberg

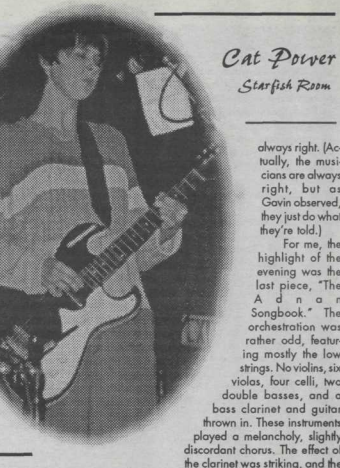
with a stunning rendition of *Thurston Moore's* "Psychic Heart." (Floor Count: 14/ Standing: 0) Then on came *Guv'ner* along with a million indie rock clichés, and out went my attention and patience. I literally fell asleep. (Floor Count: 15/ Standing: 5)

By the time *Smog* came on I felt like I had just seen a marathon. The set was disappointing. Bill Callahan with just an acoustic guitar would seem to be an ideal way to see *Smog*, yet there was something lacking. This was especially evident in comparison to *Smog's* past performances in Vancouver. The songs he played, new and old, blended together too much, adding to the already tiresome atmosphere of the *Starfish Room*. My disappointment culminated when Bill left the stage without doing "Bathysphere." Oh well, at least later that night *Smog* gave me sweet, albeit sad, dreams.

Miss LaLa Twin Stars

GAVIN BRYARS Wednesday, September 25 CBC Studio 40

For the first of *Beethoven and Mozart*, the Vancouver New Music Society allows listeners an opportunity to don their fake nose-rings and hear a bit of contemporary orchestral music. The atmosphere is more relaxed here, the musicians wear nicer ties, and the composers might still be alive. This year's season opened with the performance of three pieces by Gavin Bryars, one of the rock stars of new music. Lucky for us, he was in attendance and I even got the thrill of seeing in the stall next to him during intermission, an experience I will not soon forget. Gavin is perhaps best known for "The Sinking of the Titanic" and "Jesus' Blood Never Failed me Yet" (which became a smash hit after



Cat Power
Starfish Room

Tom Waits sang it), but this concert featured recent and more conservative works.

The evening opened with his "Cello Concerto (Farewell to Philosophy)," a rather intricate piece with lots of little things going on in the orchestra. Gradually, instruments drop out of the piece, leaving a string quartet to bear the brunt of the final few pages. Eventually they too stop playing, leaving the soloist to play the last note entirely on her own. The orchestra was perhaps a bit tentative at first, and not always crisp, but what do I know? Besides, they soon got into the spirit of things, sometimes taking the lead beautifully while the cello played in the background. The soloist was *Shauna Rolston*, whose playing was almost as impressive as her pants. Black PVC plastic cannot be the most comfortable thing to perform in, and I was a bit worried that her cello would slip off her thighs, but fortunately my fears were never realized and she maintained a firm grip on the poor instrument.

In between pieces, Gavin poked fun at artistic director and conductor *Owen Underhill* over the slow tempo of the performance. I guess Gavin felt that plastic pants and lehrhard don't mix well. On this, I gotta take the side of the composer; they are

always right. (Actually, the musicians are always right, but as Gavin observed, they just do what they're told.)

For me, the highlight of the evening was the last piece, "The Adieu Songbook." The orchestration was rather odd, featuring mostly the low strings. No violins, six violas, four celli, two double basses, and a bass clarinet and guitar thrown in. These instruments played a melancholy, slightly discordant chorus. The effect of the clarinet was striking, and the electric guitar blended with the clarinet or the cello in magical ways. High above this boss chorus floated the voice of soprano *Valdine Anderson*, providing an eerie contrast against the murky workings of the instruments. She sang eight songs from Lebanese writer *Etel Adnan's Love Poems*, which features lyrics such as:

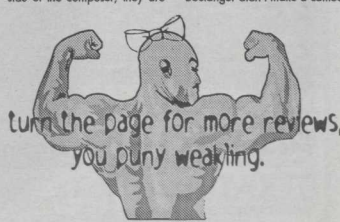
Two lips tasting mushrooms / and the Colorado River / haunting / the village... / from the persistent Mediterranean / to the persistent / Pacific / we cut roads with our feet / shoring baggage and / food / through anyone else's second / of the running of / Time.

How delicious! For more information on Vancouver New Music events, call 606-6440. Sir Johannes Colandris III

THE DINO MARTINIS THE MOLESTICS

Thursday, September 26
The Gate

When I arrived at The Gate, *The Molestics* were playing their crazy ragtime before a fairly full house and frontman Michael was getting into his Jimmy Durante / Crazy Old Bastard antics with the stand-up bassist the poker faced straight man. Unfortunately, sometimes fourth Molestie Nettie Boulanger didn't make a cameo



appearance with her accordion (possibly due to her multifaceted talents' contributions to some other worthy enterprise, such as *The Colorists*), but they still shook the house down with that infectious jass hook. As is the usual fate of any opening band, the dance floor was nearly bereft of dancers, with the energetic exception of Sassa the Cigarette Girl, one of the initial patrons of the *Blue Lizard Cocktail Club*, which was sponsoring the gig. It was nice to see that nearly half the crowd in attendance made some effort to do Cocktail/Lounge attire, as belittling the occasion.

Blue Lizard Mistress of Ceremonies, Miss Madine Von Mink, introduced Calgary's lounge kingpins *The Dino Martinis*. The visual aspect was all Vegas flash, and some pre-emptive schmooze action did go down, yet the music wasn't strictly "lounge"; in actuality, it was a bombastic alchemy of hot jazz, jump blues, swing, rock 'n' roll (circa 1950's) and big band, bewitching the bodies of most within earshot, compelling them to rhythmically convulse and coo. A few stalwarts managed to resist, brandishing their alcoholic talismans and words.

The DM's played a long set, pausing for a 15 minute intermission. Many folks were either out past their bedtimes, or didn't hear the word intermission and thought the show was over, because the crowd was noticeably thinner as the band began the second half of their set. Those who stayed were rewarded with gold-dime jacketed guitar-man Danny Rocket doing "It's Not Unusual" in his best Tom Jones, with some audience members instantly transforming into screaming groupies for full effect. They also performed a suave version of *Motörhead's* classic "Ace of Spades." Towards the end, they were treated to a virtuoso display of some for so cut singing, which felt like my inner ear was being played like a xylophone with a funnybone, polyxylophonic tonal tympanum tickling, as it were. All things considered, a fine evening of quality entertainment on the town.

Cabot

**PANSY DIVISION
MAOW
SISTER PSYCHIC
Friday, September 27
Starfish Room**
Picture a big, empty room filled with the warm sounds and that "Fuck it, let's just have fun" attitude and you have Sister Psychic, the first of three bands on the Pansy Division roster. A pleasant cross between REM and Green

Day, Sister Psychic was certainly a surprise for one who was expecting that typical opening band you know, the kind who shouldn't be playing basement parties, never mind live, paying venues. My enthusiasm was short-lived, however, for *MAOW*—the second band of the evening—proved to be of this unpleasant variety. If vocal melodies that follow discordant progressions are your thing, then you'll want to be seeing this act sometime soon. The same holds true if you've always wanted to see the *Misfits* with a female singer, or if you enjoy hearing the same song played 31 different ways. At least the songs were short (but not short enough). *Pansy Division* saved us from this verbal insult with catchy tunes and heartfelt gay pride. Listen for "Horny in the Morning," give yourself to "James Bondage," and fall in love all over again to "The Summer You Let Your Hair Grow Out." Imagine some love, stage ambience, and a slight haunting sense of *The Forgotten Rebels* in the air, and you have the Pansy Division gig. They may never play for the Queen, but the boss player will remain a princess in my heart.

J. Bilan

**YOU AM I
POWDERFINGER
FUR
Saturday, September 28
The Metro
Sydney, NSW, Australia**
This eagerly awaited all-goes show by three of Australia's top live acts polevaulted over all expectations and provided just over three hours' worth of ecstatic, elevating music.

Brisbane kids *Fur* opened on an already full house which cheered just about every note of their blazing, raucous new artistry. Lead warbler Kim couldn't sing in tune if you paid her but this only added to the sweet tension existing in the music of this trio.

Fellow Brisbanites *Powderfinger* have built their popularity on their amazingly powerful live performances and they only solidified their reputation on this afternoon. A fab mash pit developed in symbiosis with the rumbling majesty of their h e

Powderfinger, with delighted kids swirling in time to latest singles "Pick You Up" and "DAF," as well as stuff from their new album *Double Allergic*. Singer Bernard Fanning has a voice that is truly an instrument in and of itself, an all-encompassing, emotional tone that coaxes and cajoles a response from even the most jaded indie-rock aficionados.

Lollipopalosa heroes *You Am I* blasted into their set with "Moon Shines On Tubbs" from their latest album, *Hourly, Daily*, and met one of the happiest crowds one can imagine. The venue was suffused with the incredible energy that comes from having a room full of kids who are just thrilled to be there and to whom every song played is a rapturous fulfillment of breathless anticipation. The Yous are the best advertisement for constant touring—they are tight, they are good, and Tim Rogers, Australia's only equivalent to the *Super Friends'* Matt Murphy, makes his guitar sound like it has 18 strings. He is a showman, a troubadour and a rock god, leading his now four-member band through songs from all three albums and enjoying it all. It was the sort of show that made you want to rush home and listen to all the You Am I albums again... until you remember that they're so damn good that you never stopped listening to them in the first place.

Sophie Homley

**FACE TO FACE
SNFU
BOUNCING SOULS
AUTOMATIC 7
Monday, September 30
SNFU Ballroom**
Automatic 7 kicked off their night on a fairly good note. The sound was horrible and their music was generic, but they were decent for an opening act. It seemed like they were in some

kind of race to finish off their set though. Maybe the 15 year old bad-ass boys' dog colors scared them? Of all the bands that played, I was most interested in seeing *The Bouncing Souls*. Unfortunately, the sound was still kind of shitty and you couldn't understand a word out of the singer and the guitar sounded like a crapped together mess. They were really energetic though, and that almost made up for the poor sound.

SNFU could count to a frisky crowd. They played amazingly well, sounded awesome and had everybody wound right up. Surprisingly there was hardly any crowdspitting or headkicking antics coming from the boys on stage. Amazing. Then the power went out. Everybody figured it was some kind of five-minute delay and continued to hang around the stage. After about half an hour and people had moved to the back and were sitting around bitching. After about an hour, people were still bitching and a few people started leaving. Finally, after an hour and a half of waiting in the semidarkness, the hometown heroes started playing once again. I figured everyone would have mellowed out after sitting around on their asses. No way. *SNFU* played even better than before the break and everybody got totally into it right away. I also noticed that Chi Pig was hacking lungs and former blowing like he was on some kind of mission. Scrumptious.

Finally, *Face to Face* took the stage. I never realized they had such a big following. Everybody was into it. Everybody. By their second song the pit was huge, and it didn't die down for the rest of the show. The new stuff sounds pretty cool. As an added bonus, they almost managed to incite a revolt against the security after one unlucky bastard got up on stage and then got tossed

Cosmo. A worthy message, though a bit ironic from a platinum Pamela-blondie in a red, glittery *Frank-Drescher-at-the-Oscars* outfit.

Fon Fon was seen seeing and as yet unsigned. Let's hope the speedball "Can't stand you" which ended the show is included in their plans for a 7" release.

Spiderbait opened with "Rush" a song from the old British TV comedy series *The Goodies*. It's never been released in Canada (and probably never will) but the crowd was not treating it as a warm-up. *Spiderbait* are an unusual band. Unlike most three-piece, the lead guitarist (Whit) is the only member who does not sing. They play a hard, fast, curious blend of hard rock and funk—with the emphasis on funk. As Kram, the drummer with rubber wrists, quipped, "Silverchair would love to play as fast as we do," which is a fitting sentiment. I was launched into "Yeah O Yeah," the fastest of them all.

The excitement of *Spiderbait* show can be gauged by the length of the oh-cream at the end of "I gotta know." So a spirited yell proved that the band had already recovered from jelling. Their first two EPs were rarer, meaner and less varied than their new album. But they've started reworking their earlier stuff live, making it catch up to their current patchwork style. "Sceneaster," another oldie, was slowed down to a sentimental party pace—a hint of future direction.

Some new songs were unveiled live for the first time. The catchier tunes and sweeter vocals forced Janet to look like singing actually requires effort, or maybe she was just trying to remember the words.

Time didn't allow for encores. Nobody was going to argue with Kram after he'd just sung and bashed away a tough as ever version of "Sam Gribbles." And besides, short, fast and unfinished are the ingredients that make the *Bait* simply, and dependably, brilliant.

Janey Pearlman

**MEAT BAIT MANIFESTO
DJ SPOOKY
LOOP GURU
ELECTRIC SKYCHURCH
Thursday, October 3
Starfish Room**

I arrived to a crowded Starfish Room just as California trio *Electric Skychurch* began their set, around 9:30. One guy drumming on digital touch pads, one on synth, and one soaring, ethereal vocalist. They seemed to be working in a bit of a New Age angle. *Techno-Enya*. Aptly named for what they do and pleasant listening music, but I didn't find them very motivating. In all fairness, I was edgy with anticipation for the main performers.

Although different headline status to veterans *Meat Bait Manifesto*, fellow *Brits Loop Guru* proved themselves capable of generating a higher level of energy and excitement. Electro-

tribal dervishes, they always seemed one step from full-on Krishna Godhead. It was incredibly refreshing to find an "electronic" band with so much dynamic stage presence. They virtually exploded in a whirl of kinetic euphoria, eastern ethnic samples, red singing, and synthetic grooves; globally diverse elements colliding and meshing into a perfect melange for the millennium.

Next up was the renowned *DJ Spooky*. Perhaps because he didn't command the attention of the crowd with his presence the way *Loop Guru* did, he seemed very low-key and unsuited, downbeat face nearly invisible in a map of dreams. Hell, he's a DJ; and DJs are about producing sounds, not visuals. Watching a DJ is really interesting only when one can directly observe their technique from close quarters. However, he did his job well, the turntable on extension of his hand and brain. Many people used his set as an opportunity to groove, mingle and socialize. The abstract aural backdrop provided by *Spooky* created an excellent prelude to the somewhat more aggressive vibes of HBM.

The first volley launched from the *Meat Bait Manifesto* arsenal were trippy tracks from their most recent creation, *Subliminal Sandwich*. Although I feel that their real strength lies in the studio, the *Meat Bait* guys still put on a kicking live show, with frontman Jack Danger juggling singing and various occult technical manipulations. The synth player was positioned at the back of the stage on a dais formed by computer-generated flames and patterns, and the drummer was up-front, perhaps to counterbalance the overwhelming presence of digital gear on stage.

In an unusual move, DJ *Spooky* again hit the decks for the pleasure of all who would linger, steadfast in his spinning until shortly after the lights came on, near 2am.

Something new, to inspire/ something new, on familiar fare/ what more could an electronic/ aficionado desire?
Cabot

**FORBIDDEN DIMENSION
HILLSIDE THICKETS**

**MILLION YEAR PICNIC
Friday, October 4
Starfish Room**
Upon finding out that Calgary's "barons of beer barrel *Bait*," *The Von Zipper*s, would not be playing, because we would have to wait 2 hours to be paid \$1000—I didn't think so... I left the Starfish to recuperate from my state of dismay, thus missing *Million Year Picnic*. Returning a short time later, I saw *Darkest of the Hillside Thickets* performing to a packed house of 50-60 (P) people, 30 of them seeming to be friends of the band. Now, normally I find when bands play in some kind of costume/uniform I would like for their music to be just as in-

photo by
Cabot



The Dino Martinis

The Gate

aspiring as said costumes, but for these guys, I felt unusual by both. OK, two of them were dressed as comic supervillains, but what the heck was the singer supposed to be? Oh well, maybe I just didn't get it. Fortunately for Calgary's **Forbidden Dimension**, their ghoulish make-up and signpost matched their equally creepy, garage rock (emphasis on rock) songs. Unfortunately, the crowd had now been reduced to 20, but the trio still managed to rock out, playing songs from their

photo by
Andrew Dennison

two CDs and handful of singles, including "13 Bloody Graves," "Graveyard Line," "My Two Lovin' Hands" (which coincidentally has the lyric, "If you're diggin' my grave ... Are you nudging a home here?") And the closing un-gravelike number, a cover of **Blue Oyster Cult's** "Stairway to the Stars." After saying my goodbyes to the ghoulish guys, I descended the stairway of the Starfish, wondering if there wasn't more people in attendance. I guess songs about graves aren't for everybody.

Bryce Dunn

AFI
U.S.S.
STICKSHIT
RESERVE 34
THE DROP-OUTS
Saturday, October 5
Seyllynn Hall
What a trip it is venturing into the subculture of North Vancouver punk rock. It's becoming a weekly event: all-gigs at the Seyllynn Hall available to all by the magical Lynn Valley-bound public transit. The hall has a dedicated audience of teens and pre-teens who have to be home before dark.

This gig was promoted rigorously, and the attendance was near capacity. AFI has gained Vancouver fans over the last year and a half, having performed previously with **Rancid**, **The Swinging Utters**, and local lyny valley punk rockers d.b.s. On to the concert details: we have to admit that we suffered through the **Drop-Outs**. After listening to a song whose only intelligible (and fervently repeated) lyric was "I look speed last nitey they had to stifle a severe bout of the giggles."

Reserve 34 was minutely better. It was almost unreal the amount of people they managed to cram onto the stage to sing back-up for them. It must have been some sort of ritualistic com-

petition for
Seyllynn Hall; **Stickshit** also filled the tiny stage with silly, screaming teeny-boys. We enjoyed all of this rather restrained.

The crowd grew silent for the next band. Someone on the back yelled, "d.b.s. sucks!" which was followed by a few cheers nudging on through boos and a water attack from someone in the front. d.b.s. worked the crowd and managed to show that they deserve the fans they've got, but their music sounded the same to us now as it did two years ago, so we couldn't say we were really into it.

After DBS came what we had been desperately waiting for: **AFI**. Finally, after spending the night FEELING a headache growing, we were served up with a painkiller of the sweetest sort. Lead singer Davey Havoc has an amazing stage presence that enthralled. The music was exactly what everyone wanted to hear: a mix of old and new material performed at a frenzied pace. The crowd was into AFI 100% and AFI was equally into the crowd, feeding off our energy. AFI ended their set much too soon for our liking, but it was in accordance with Seyllynn Hall's mid-night curfew. It had been a memorable performance.

Julie and Jason

SLOAN
THE INBREDS
Friday, October 11
The Rage

The Rage has potential to replace the Commodore as a venue. Its original '80s motif and relative lack of atmosphere belie the fact that the Rage can be a very good place to watch live music (with at least as many good stage views as the old Commodore could ever have offered). Maybe the only thing wrong is that this place is first and foremost a top 40 bar now. Because of that, we had a show that began at 8pm

The Inbreds The Rage

(so as to end early and make way for a Friday night dance crowd) and was licensed, which prevented many of Sloan's most diehard fans from attending!

As the crowd filtered in, Halifax via Kingston's **The Inbreds** started their set with one of a dozen-or-so songs from their new *Sydney or the Bush CD*. Live, the band has become a three-piece, and this added depth to a sound that was already surprisingly full as a bass and drums duo. Now with a second bassist (sometimes guitarist) adding vocal harmonies, the band played a 45 minute set of charming to-the-point pop songs to a crowd that was eagerly receptive.

Round about 9pm, Canada's own fab four graced the stage with their presence to a spirited, anticipating ovation. Playing their pop gems in the same arrangement as on their record (except for a dramatically altered and improved "Before I Do"), but with that extra spunk of live band energy, Sloan sounded every bit as good as you would want. Energy enthused and loose, the show was further improved by their own sound and lights. I had heard negative comments about the Rage's acoustics, but I was impressed by the clarity of the band's system, and more so, the curtains on stage were reminiscent of Sloan's "Coax Me" video. I kept expecting them to bow at the end of each song.

Everything went really well until after some instrument switching near the end, and after that, things fell apart somewhat. As part of the encore, guitarist Patrick Pentland proved that he shouldn't give up playing the guitar for drums when he and Chris Murphy were attempting "Deeper Than Beauty." Pentland didn't quite work out behind the kit, but he more than made up for it by singing songs from the new *One Chord to Another*, "Good in Everyone" and "Everything You've Done Wrong" (complete with Zumpango-esque babo-ba's, sung in place of the recording's trumpets).

It was a good thing this show was early enough that most of the attendees were far from drunk and perhaps better able to provide the crowd energy that can make so many shows much more memorable. With all of that energy, this show was so good that I'm sure those in attendance will forgive Sloan for omitting almost every song from their debut *Smeared*. If their next gig is all ages, there won't be anyone to begrudge them.

Brian Wieser

CiTR
101.9 FM

SHINDIG

LUST AND HATE AT THE RAIL

Railway Club
579 Dunsmuir

October 29th
Million Year Picnic
The Saddlesores
I Killed My Cat

November 5th
Bates Motel
Corn On The Cob
Pigs In Space

Their bodies swayed to
the frenzied mating
rhythm of shindig.

SEMI-FINALS
November 12th
Harvey Switched
Saturnhead
Hissy Fit

November 19th
The Floor
The Malchiks
Bitter Girl

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FLOORING

AVOTTE
CUSTOM DRUMS

SHINDIG

SATURNHEAD SUNNYSIDE DOWN CHIENS D'AMOUR

Tuesday, September 17
Railway Club

Chiens D'Amour, the first band on the roster, were led by a passionate frontman who guided the audience and his bandmates through the dark convulsions of the uncertainty of his soul — pretty heavy for a Tuesday night in the peppy Railway Club! One of the songs reminded me of Pink Floyd: soul searching, mumbly words running through songs of epic length, characterized by atmospheric pauses and changes of rhythm, kind of Big Mood Rock. This same song ended with an all-out rawk-out in which each player screeched emphatic endings, prolonging the finish for a mile too long. This kind of self-indulgent, emotional exploration probably appeals to those less cynical folk who still hold the symphonic '70s style rock dear, but I was fascinated. Their set concluded with a lighter, more upbeat creation, however, which demonstrated flexibility. I must add that the combined sound of the guitar and bass played by these guys created a deliciously textured sound, which goes as nicely as cucumbers with mayonnaise.

When **Sunnyside Down** got to the stage I thought, my god! They're probably not even graduated and they're already super pop gods! Girls were groovin' — they drew a big crowd. The first song was punchy, perfectly constructed for big-label enjoyment. (This is not always a bad thing!) It was only predictable enough to enjoy, having an idea of where this ride was going to take you, the rest was innovative. The only drawback was laughable lyrics repeated without discretion — laughable because the music implied they meant business, had a driving edge to it, but the words were lightweight. ("I am never gonna leave you.") They played hard, though, and for myself, a whole set of threatening bass and firework drumming grew tiresome. But if you like pop songs which don't relax, pick out SD, they're quite accomplished.

Saturnhead most likely won because of their flexible pace and pleasant stage presence. Even though we were told it was their first time playing, Saturnhead seemed to be Masters of the Audience, doling out plenty of flattering grins and goofy remarks. These guys played poppy songs too, with a lackadaisical suburban attitude. My favourite tune was the last, which featured harmonizing vocals of Mr. I Wear the Pants in This Band, his sedate mate and the drummer who got out from under his kit to slowly chant (shakily but bravely) the greatest line: "The wine has turned into a potion of disease." Bravo Saturnhead! To these, a pair of drum sticks (to the band which used the drum machine!) Despite placements, I would recommend checking out all of these bands' output, since they were all likeable and competent players!

Sarah Stacy

BACKROOM SHAG THE FLOOR BLISTERINE

Tuesday, October 1
Railway Club

Wow! A fair sized crowd showed up on this Vancouver Tuesday evening to catch some fine The Floor. The rather unfortunate thing that happens sometimes at Shindig is that some bands with little experience get lumped into a night with bands that have been hitting the circuit for months, if not years. Such was the case with **Backroom Shag**, a very young band from Tawwassen, who probably were not even old enough to be in a bar. Their music was that of teenager pop rock. Plenty of riffs and shrills. There were a few times when nervousness took over, a few beats may have been off cue, but stuff like that only added to the honesty and down to earth feeling they presented. They giggled and nervously tried to interact with the audience. Too cute! They were no slouches, and they probably played one of their best shows ever. However, a few more years of playing together and this trio will go far.

Second on the evening roster was **The Floor**, a group of four guys who were just too damn cool. They reminded me of Brit-Pop, in a sense of the sound, the riffs and the stage presence. Nowadays we are reminded by mega-pop groups like **Oasis** that those who are onstage are superior to those in the audience. I must admit, aside from that, they worked well as a unit, and they did have a good flawless sound. The only thing I would like to add is that a simple hello or a thank-you would have broken the barrier between band and audience; instead, many people headed for the back of the bar, or worse — went home.

Lastly, we came across **Blisterine**. The moment they took the stage to set up their gear, they brought in a welcomed sigh of relief into the room; a trio who was there for the fun of it, to entertain and to come across as good sports. Sure, their music would fit in perfectly at a college beer garden; it had classic tongue-in-cheek humour, was upbeat, and you could jump up and down to it. They made me laugh many times, and one could tell that these guys had been playing together for a long time. Great percussion, plenty of hooks and strong vocals. Heck, I enjoyed them, and they would do well on the spiritual of a local rock radio station. I, like others, ate it up, but don't roll out the red carpet just yet...

When all was said and done, the mighty beer computer tallied up the votes, and **The Floor** took top honours and advanced to the next round. Even though they may be as exciting as watching paint dry, they do have all the classic substance to take this one all the way. Bring a book to read. They would like it that way.

Heywood U. Hittme

MCA CONCERTS CANADA

Porno For Pyros



Good Gods Virge

Friday Nov. 8
Early Show 8pm Sharp!
The Rage

913 564
REAL ROCK

Hootie & the Blowfish



In support of their new album
Fairweather Johnson
with guests **Speech**
& 54-40

Friday
Nov. 22

Live at General Motors Place
Tickets also at Track

913 564
REAL ROCK

Down By Law

Sun. Nov. 3
The Town Pump
Show 9pm • Tix only \$10

5172 CJSF
Tix also at Track

GASHUFFER

Friday
Nov. 8
Starfish Room

Tix \$10
also at Track

The Smashing Pumpkins

Live at
General Motors Place
January 8

SPECIALS Schlepprock

Thurs. Nov. 7
by popular demand 2nd Show added
Fri. Nov. 8
Richard's On Richards
straight



SKYDIGGERS
SUNDAY 22 NOVEMBER
THE TOWN PUMP



Saranne Vega
with guest Ron Sexsmith
Wed. Nov. 13
Richard's On Richards
straight



Linda Perry
from 4 Non-Blondes
Friday
Nov. 29
Town Pump

TICKETS AVAILABLE AT ALL TICKETMASTER OUTLETS,
OR CHARGE BY PHONE 280-4444

YO! CHECK OUT SHINDIG, ONGOING EVERY TUESDAY NIGHT AT THE RAILWAY CLUB.

 **MCA CONCERTS CANADA**



PHISH

Saturday Nov. 23

Pacific Coliseum Concert Bowl

Doors - 6:30 p.m. • Showtime - 7:30 pm

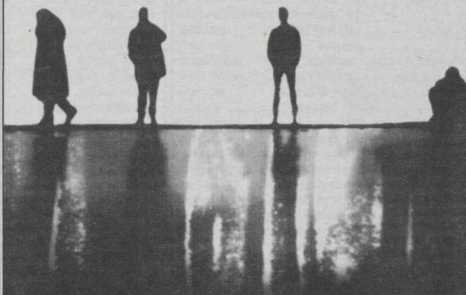
Parking lot opens at 4:00 p.m.

Tickets subject to Ticketmaster service charge. Phone orders subject to additional handling fee.
For information call 280-4444 or 253-2311

Tickets available at all **TICKETMASTER** outlets and Track Records
or Charge By Phone 280-4444

The new PHISH album *Billy Breathes* in stores now.

SOUNDGARDEN



with guests

**Rocket From The Crypt
& Pond**

**Saturday
December 7**

P.N.E. Forum

ON SALE SATURDAY NOV. 2!

99.3 Fick
REAL ROCK

TICKETS AVAILABLE AT ALL TICKETMASTER OUTLETS. OR CHARGE BY PHONE 280-4444

DO IT FOR CHARITY!

Don't miss **BREASTFEST** November 21 at the Rage. Admission with a \$9.93 donation!

november'96 LONG VINYL november'96 SHORT VINYL november'96 INDIE HOME JOBS

1 the fiends	the fiends	dionysus
2 cub	box of hair	mint
3 various artists	jabberjaw...	mammoth
4 good riddance	a comprehensive...	fat
5 sufu	fyubla	epitaph
6 wandering lacy	leap year	k
7 yo la tengo	genius + love	matador
8 duotang	smash the ships...	mint
9 jughead's revenge	image is everything	nitro
10 various artists	yo yo a go go	yoyo
11 various artists	truck songs	drog
12 tullycraft	old traditions...	harriet
13 the mysterons	hot dog, pop...	independent
14 nerf herder	nerf herder	my
15 dino martinis	the bottle...	independent
16 nerdy girl	twist her	janken pon
17 various artists	darla comp. vol. V	darla
18 the stand gt	apocalypse cow!	lance rock
19 robert pollard	not in my airforce	matador
20 ween	12 golden...	elektra/warner
21 tobias sprout	carnival boy	matador
22 tool	aenima	bmw
23 overwhelming colorist	moonlight...	headhunter
24 buffalo daughter	captain vapour...	grand royal
25 kato hideki	hope & despair	extreme
26 weston	got beat up	go kart
27 kinnie starr	tidy...	violet inch
28 smog	the doctor came...	drag city
29 pleasure fuckers	for your pleasure	grita
30 azalia snail	deep motif	candy floss
31 huntington cads	go exotic!!	mai tai
32 new speedway kings	all ages show	shredder
33 sense field	building	revelation
34 butter 08	butter	grand royal
35 automatic 7	past our means	byo

1 hanson brothers	the hockey song	essential noise
2 starlight conspiracy	big beautiful...	catapult
3 white trash debutante	my guy...	two-six
4 secret agent	no winners...	mum 'n' dad
5 silver scooter	biting my nails	peek a boo
6 full boney	sitting stance	allied
7 magnapop	fire all...	usasiel/dummy
8 songs: ohia	one pronunciation...	scrdy carlson
9 drake tungsten	six pence...	peek a boo
10 764-hero	high school poetry	up
11 electric frankenstein	action high	intensive score
12 submission hold	garlic for victory!	independent
13 the great mongoose	hong kong baby	1+2
14 holly go-lightly	pinky please...	super electro
15 satan's pilgrims	the rise and fall...	k
16 hormones	castaway b/w all kinds...	empty
17 the havoos	hit songs for bowlers	uncool
18 lousy	kewl	sappy
19 the snow queen	travesty befalls...	smilex
20 atomic boy	i wanna destroy	hipnotic
21 number one cup	malcolm's x-ray...	derivative
22 countdowns	ghetto h/w crawling...	scrooch pooch
23 the detroit cobras	ain't it a shame	scrooch pooch
24 holden payne &...	shuffe...	empty
25 the mants	half man, half ant	roto-flex
26 mecca normal	paris in april	k
27 the grumpies	like any other...	independent
28 the nonpareils	engine	papercut
29 the la donnas	invasion	k
30 the b-movie rats	soul fucker	lap dance
31 tokidoki	margie's candies	tiny shoes
32 shiva speedway/cat kon	split	ecostatic
33 the nomads	tron dream	noise sound
34 ufouf	the thing of it is	time bomb
35 trollin withdrawal	emil eye	erroneous

1 the stupe	devilina
2 hissy fit	s.h.e.
3 the thebursts	masters of karate
4 these pirates	the pirate song
5 violet	i step on all the cracks
6 these spivies	johnny-come-lately
7 wiggler	bad man hank
8 juniper daily	never cry wolf
9 quonset	desert blade
10 bronte brothers	transparent
11 the smoking jackets	baltic boogie
12 captain bloody america	what is blue?
13 rooter	time
14 10 ft. henry	oh oh
15 dirtmints	fishing
16 preston	planetra
17 f-jam	have it all
18 thee uppercrust	fetish
19 the unhappies	badger girl
20 mizmo	tarantino cringe
21 coal	chemicals
22 chris coon	genius
23 pest 5000	break my heart
24 gaze	jellybeans
25 something ska	mr. roustabout
26 thrill squad	out of touch girl
27 308	tryhards
28 jackass	reality bites in santa barbara
29 the wingnuts	hate my job
30 idiot savant	windowpane
31 automatic slim	fingertips
32 oh susanna	shame
33 kinnie starr's b.k. lounge	devil's claw
34 squeaky	ten twenty-three
35 celestial magnosta	salad days

little twin stars top ten

FRIDAYS 2:00PM 3:30PM

1 scissor girls	staticland	load
2 harry pussy	ride a dave	siltbreeze
3 butter 08	butter	grand royal
4 richard daves	there's no er...	murder/tydaddy
5 jon spencer...	now i got worry	matador
6 catpower	what would...think?	matador
7 cindy dall	untitled	drag city
8 zumpano	goin' through...	sub pop
9 un	untitled	siltbreeze
10 thinking sellers...	i hope...	communion



third time's the charm 10 cool things

TUESDAYS 9:00AM 11:00AM

1 phantom surfers	great surf crash of '97	lookout
2 registrators	terminal boredom	rip-off
3 spaceshits	full-fisted action 2x7"	sftfri
4 sons of hercules	hits for the misses	unclean
5 new bomb turks	stick it out 7"	fat wreck chords
6 oblivians	strong come on 7"	crypt
7 stand gt	apocalypse cow!	lance rock
8 weston	got beat up	go kart
9 new spdyw kings	all ages show	shredder
10 my new baycrest compact turntable that i scored at the Surrey Value Village for \$13.00!		

Quality

USED VINYL

Funk/Rare Groove Specialists

- Techno & House • Jazz/Groove
- Hip Hop • 80's
- Disco • Selected Rock

WE BUY AND SELL THESE STYLES

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AT GRANVILLE,
UPSTAIRS FROM
TRUE VALUE
VINTAGE

miko made a mixed tape to torture the discorder kiddies with during production week hell, er, heaven ... the playlist: cat power, tortoise, ida, mary lou lord, cub, david s. ware quartet, wandering lacy, land of the loops, heavenly, dj spooky, henry's dress, coctails, huggy bear, holly go-lightly, team dress, for carnation, untitled, she-brews, mountain goats, tullycraft, bedhead, helium, freakwater, palace, good horsey, superconductor, verbena, jale, matthew hattie hein, & some other artists that escapes my poor, overworked brain ...

more music for rainy day musings: inbreds, duotang, smog, sleater-kinney, excuse 17, kato hideki, go sailor, trans am, bikini kill, tool, ani difranco, versus, zumpano, spent

and, um, yeah ... we listened to CiTR 101.9 fM. just cuz.

on the dial

CiTR

101.9 fm

SUNDAYS
ARE YOU SERIOUS? 8:00AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. **Ear que**
THE ROCKERS SHOW 12:00-3:00PM Reggae into all styles and fashion.
RADIO BLUE WARSAW 5:00-6:00PM Join Kim & Helen for another month of travels. Bring Coffee!
QUEER FM 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

GEETANJALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, semi-classical music such as Ghazals and Bhojans, and also Qawwalis, Folk songs, etc.
RADIO FREE AMERICA 10:00PM-12:00AM Join host Dave Emory and colleague Nip Tuck for some extraordinary political research. Getting to make you think twice. Bringing you tape deck and two C-90s. Originally broadcast on KJFC (Los Angeles, California).

N THE CASE OF INCOHERENCY 12:00-4:00AM Drop your gear and stay up late. Naked radio for naked people. Get best. Love Dave.

MONDAYS
BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-skins, James and Peter, offer a savoury blend of the familiar and exotic in a blend of oral delight! Tune in and enjoy each week's brand new plate special.
THE STUPID RADIO SHOW 11:00AM-1:00PM With your hosts the Gourd of Ignorance. What will we play today? Rog will put it away.
MEKANIKAL BUFFOONERY 1:00-3:00PM Two shows become one! An hour of Mekanikal Object Noise (industrial/noise/techno) and an hour of Skitgitz Buffoonery (jovial, jazz, britpop) tone, soulful, beautiful, &c.

THE MEAT-EATING VEGAN 3:00-4:00PM Endeavour to feature dead art, verbal flatulence (only when I speak), a work of music by a twentieth-century composer — can you say minimalist! — and whatever else appeals to me. Fog and dyke positive. Mail in your requests, because I am not a human-answering machine. Get a quarter hour call someone who cares.

POLYPHONIC 4:00-5:00PM Listen for all Canadian, mostly independent tunes.
THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the ever-vacue Gavin Walker. Features at 11.

Nov. 4: "Straight, No Chaser" new re-issue

by Thelonious Monk
Nov. 11: Pianist and composer Oscar Peterson adds his Canadiana Suite.
Nov. 18: Vancouver's great Bill Jackson & a best-loved album, "Opus de Jazz."
Nov. 25: Lee Klotz leads his Nona! in concert with guest Rod Rodney.
DRUM IN SPACE ALTERNATING 12:00-2:00PM Jazz, breaks & the silence in between @ 1600pm.

TUESDAYS
RADIO FREE WOMEN 3:00-5:00PM It's not a free country, and we're demanding accountability! Wake up with our collective show! Interviews, issues, and music.
KJRA 5:30-6:00PM News, issues, and concerns facing Muslims throughout the world.
THE UNHEARD MUSIC 7:00-9:00PM Meet the unheard where the unheard and the hordes of hardly heard are heard, courtesy of host and demo director Dale Sawyer. Hard up!

RITMO LATINO 9:00-10:00PM Get on board Vancouver's only tropical fiesta express with your loco hosts Rolando, Romy, and Pavlo as they shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and other fiery fiesta favourites. Latin music so hot

it'll give you a tan! [radio SARGASO!]
NAKED RADIO a/t: 10:00PM-12:00AM From Thelonious Monk to Mardik Martin... we'll play it. Genre busting, cutting edge jazz and other experimental sounds, plus informative local/artists features. Join Mike and Sean.
AURAL TENTACLES 12:00AM-VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised.

WEDNESDAYS
LOVE SUCKS 12:00AM-2:00PM If you can't make sense of it, and that bothers you, go somewhere else.
The MARY TYLER MOORE SHOW 2:00-3:00PM Rad Girl Radio.
MOTORDADDY 3:00-4:00PM "Let those who ride decide!"
ESOTERIK a/t: 6:00-7:30PM Ambient/electronic/industrial/ethnic/experimental music for those of you who know about the illibids.
SOLID STATE a/t: 6:00 to 7:30PM Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by M-Pah.

THURSDAYS
MUSIC FOR ROBOTS 10:00 TO 11:30AM The Robotic Revolution is coming, be prepared: vote robot. Psychotronic excitement w/ female automaton Fem-bot.
CANADIAN LUNCH 11:30-1:00PM The all-Canadian soundtrack for your midday snack!

STEVE & MIKE 1:00-2:00PM Crashing the boys' club in the 3rd Ward and fast, heavy and slow. Listen to it, baby.
JUSTIN'S TIME 2:00-3:00PM For some cool jazz by some swingin' singers and boppin' players, tune in and don't miss out on some happy times!
OUT FOR KICKS 6:00-7:30PM No Birkenstocks, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris & ONAIR WITH GREASED HAIR 7:30-9:00PM. Both of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local music from 9 Live bands from 10. Nov 7: The Electronics Nov 21: The Empy's.
DISTORTED CIRCUITRY 1:00-4:00AM DJ Morgan le Fay brings you the latest info and tunes in the realm of electro/industrial & synthcore. Hard beats

to migrate your late night angst.

FRIDAYS
VENUS FLYTRAP'S LOVE DEN 8:30-10:00AM Join Greg in the love den for a cocktail. We'll have retro stuff, groovy jazz, and thicker stuff too. See you here... and bring some ice. XXXX
TELEVIS 10:00-11:00AM Tune in for discussions, interviews & information relating to people who live with physical & mental challenges.
SKA-T'S SCENE-IC DRIVE! 11:00AM-12:00PM Featuring the death-defying sounds of ska — and we have — with your hosts Julie and Scotty.
UTLIE TWIN STARS 2:00-3:00PM Kiki Lili
NARDWAR/ THE HUMAN SERVITUDE PRESENTS... 3:30-4:00PM Have a good bunch!
NATION 2 NATION a/t: 6:00-9:00PM Underground sound style-style-matrimonial radio.
AFRICAN RHYTHMS 6:00-9:00PM David "Love" Jones brings you the best new and old jazz, soul, kimb, samba, bossa & African Music around the world.
FOR THE RECORD 6:30-6:45PM Excerpts from Dave Emory's *Radio Free America* Series.
HOME BASS 9:00PM-12:00AM The original live mixed dance program in Vancouver. Hosted by DJ Noah, the main focus of the show is techno, but also includes some trance, acid, tribal, etc... Guest DJ's, interviews, retrospectives, giveaways, and more are part of the flavor of homebass.
UMP SINK 12:00-2:00AM Hosted by the LIMP SINK "The show that doesn't hate you." with your friendly pals Frier Frier Abdoles and Postman Pat. Alternating with Dr. Killdare. Contact: lumpsink@bravenet.com

SATURDAYS
THE SATURDAY EDGE 8:00AM-12:00PM Music you won't hear anywhere else, studio guests, new releases, British comedy sketches, folk music calendar, ticket giveaways, plus World Cup Report! 11:30AM, 6-9AM: Africa/World, 9-12: noon: Celtic music and performances.
POWERCHORD 12:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rutherford and Metal Ron do the damage.
THE SHOW 6:00-8:00PM Strictly Hip Hop. Strictly Underground — Strictly Vinyl With your hosts Mr. Chicago, Fly Cat & Swing on the 1 & 2's.
FIVE HOUR LUNCH a/t: LIVE AT THE FH-HAT 11:00PM-1:00AM Rock out with London, rock on Chicago.

Hear ye!
We need new DJs for original and important shows!
Join us in the continuing battle for the eccentric and exciting!
Come to rm 233 in the UBC Student Union Building.
Training Provided with your CiTR membership!

Listen up!
LOUD & QUEER
all day all gay
November 13

WHOM & HOW
Arts any takers?
Board Chair Harry Hertschke
Business Mgr. any takers?
Current Affairs any takers?
Demos/Cassettes Dale Sawyer
Engineer Richard Anderson
Entertainment Chris Allison
Mobile Sound Ken Orchard
Music Megan Mollatt
President Ryan Ogg
Production Siobhan McCracken
Programming Namiko Kunitomoto
Promotions Paul Kundarawich
Secretary Marlene Yuen
Sports Slavko Bucifal
Station Manager Linda Scholten
Student Engineer Fern Webb
Traffic Sarah Stacy
Vice President Justin Ho
Volunteer Coordinator John Ruskin

SUN
8 THE CITR MORNING SHOW / BBC WORLD SERVICE
9 are you serious music?
10 Breakfast with the Browns
11 THE STUPID RADIO SHOW
12 NEWS

MON
1 ROCKERS SHOW
2 MEKANIKAL BUFFOONERY
3 WIRELESS/FILL IN
4 Meat-Eating Vegan
5 Girlfood
6 THE CITR DINNER REPORT
7 QUEER FM
8 Planning Caterpillar
9 polyphonic/hip hop habi
10 Get the Jay
11 Geetanjali
12 ONE STEP BEYOND: RADIO FREE AMERICA

TUE
8 BLOOD ON THE SADDLE
9 pink kitty power hour
10 Polyfiller
11 Meat-Eating Vegan
12 RADIO FREE WOMEN

WED
8 DIGITAL ALARM CHRONOMETER
9 love sucks
10 MARY TYLER MOORE SHOW
11 motor daddyy
12 ESOTERIK/SOLID STATE
1 and sometimes why
2 str' outia jalandar
3 PFEDREAMS/OPEN SEASON/RADIO FREE BABYLON
4 AURAL TENTACLES

THU
8 musical interludes
9 DIGITAL ALARM CHRONOMETER
10 love sucks
11 MARY TYLER MOORE SHOW
12 motor daddyy
1 Out For Kicks
2 ON AIR WITH GREASED HAIR
3 LIVE FROM THUNDERBIRD RADIO HELL
4 FILL IN/ Groove Jumping
5 DISTORTED CIRCUITRY

FRI
8 Venus Flytrap's Love Den
9 Televis
10 Skat's Soma Drive
11 CANADIAN LUNCH
12 KNEPTUNE'S ROOM/adeptat
1 LUCKY SCRATCH
2 Little Twin Stars
3 NARDWAR/ noise
4 hearsey
5 nation to nation / African Rhythms
6 HOME BASS
7 live at the high hat
8 zlive hour back/ REBEL
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38 november 1996

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It's November and...

I'm leaving on a jet plane!

Next stop: The Zulu Terminal... Your Main Hub With Connections To Any Musical Resort

RAILROAD JERK The Third Rail CD/LP

Continuing on from where last year's **One Track Mind** left off, this record will rock you, shock you and control your body into positions you didn't even think you could get into. A cascade of blues-rock journeys done New York style awaits your heady ears, and just as the conductor says... "Get on the tracks, 'cos the jerk is gonna run you over!"

16th CD 10th LP

OVAL

Dikant CD/2LP

Most interesting note from these European deconstructionists: **Oval's** deliberate intervention into the technical values of production and reproduction challenge aesthetic assumptions and confront — in order to encourage — a renewed self-reflexivity through popular culture interaction. The intertextuality of it all. For us.

16th CD 14th 2LP

CHEMICAL BROTHERS

Setting
Sun CD-EP

Much like the part of the night comes orbiting 'round the heavenly sun, you will find yourself encircling the **Chemical Brothers'** new fiery **Setting Sun** CD with wazn wazn (dangerous yes, but danger is cool). With heat and brilliance, the **Brothers and Derek Nool** — a brother in his own right — Gallagher into a myriad of **Bentley** rhythms and phat end. Preserved and smarter, learners is in the house, and you should be too for this cross-over of the year.

7th CD-EP

MICHELLE SHOCKED Kind Hearted Woman CD

A kind on the folk-fest circuit, **Michelle Shocked** has carved out her own neo-traditional niche, fashioning non-conventional stylized anthems for our urban times. Consistent and confident, **Kind Hearted Woman** rephrases **Shocked's** independent framework and furnishes both the heart and soul with her own brand of tarted endorsement. Nurture your November night — **Kind Hearted Woman**.

16th CD

ED KUEPPER Frontierland CD

Virtually unknown beyond cult circles and his native Australia, **Ed Kuepper's** musical calling card is both impressing and well traveled, including cutting his teeth with the country modernists of '77 — the **Saliers**. **Frontierland** is his unapologetic solo outing, combining melodic acumen, sharp lyrics and strong musical interplay into **Kuepper's** true strong card — well rounded, never-catchy songwriting that flows like water and is in order to encourage — a renewed self-reflexivity through popular culture interaction. The intertextuality of it all. For us.

16th CD

SILVER JEWS

The Natural Bridge CD/LP

In the midst of a strong technological hegemony in music making, some artists stick to their guns (and the physical engagement of instruments, etc.). **Silver Jews** has not been totally eclipsed, or simply institutionalized. A bit, sure. But what has also happened is that the better artists have found the space to work out their individuality. **D.C. Bergman** is one of these artists. Friends with **Persepolis** (who assist him on his last recording), **Bergman** has decided to establish a little artistic autonomy. Good choice. Fans of the last **Silver Jews** recording will be happy to hear that **Bergman** was more than an accomplice; he was mindful and involved, and apparently responsible for the country/indie rock hybrid sound of the **Silver Jews** (and the weird lyrics, too). Cool.

16th CD 14th 2LP

RACHEL'S

The Sea And The Bells CD/2LP

By appropriating the musical genres (other than punk-rock) with a D.I.Y. attitude, the members of **Rachel's** have produced some very engaging music. Following up from their remarkable and warmly regarded **Music For Egon Schiele**, **Rachel's** flexible line-up have returned with their most diverse and challenging recording. **Rachel's** blend many elements, without attitude or pretension. While the parts and seams of their compositions are not hidden, there is no romanticization of patchwork. What is present is a humble effort toward a goal of "good music" (no small or simple task).

16th CD 16th 2LP

KULA SHAKER

With "sisters in their eyes," the ever-so-popular independent right now, **Kula Shaker** make their North American debut with **K**. The album takes you on a Magical Mystery Tour of early **Deep Purple** meets the **Stone Roses** (give your ears a few nicks and ethic leaps to complete the prophetic journey. Produced by the aforementioned **Roses'** very own **John Leckie**, **K** will enthrall you with such hip-hoppy singles like "Tattoo" and "Hey Dude." Don't be surprised if they become Britain's next big export. **K!** Available October 29th.

16th CD 10th CS

WILCO

Being There 2CD

Wilco are the kind of band that seem to really enjoy making music. Which is just fine, because the music they make is very good indeed. Good news, it seems that the boys from **Wilco** (featuring Jeff Tweedy) have been hard at work, producing enough for a double album. Old fans will be quite satisfied with the quality of the new material, and new fans will soon catch on. Another Zulu favourite. **Wilco**. Available October 29th.

16th 2CD

THE JON SPENCER BLUES EXPLOSION

Now I Got Worry CD/LP/Cassette

Come hell or high water, destitute or depressed — you shall be released in the name of the **Blues Explosion**. Rank on it. Frazz blues, blues for rest. Get us, get down. Yeah, come sickness or melody. **Jon Spencer** goes set you right, **Now We Got Worry**. Righteous blues, raucous blues, well dressed blues. In the best of times, in the worst of times, in **Blues Explosion**. **Now We Got Worry!** **Spencer** takes him to the bridge... and then The **Vogue Theatre** on Saturday, November 16.

16th CD 10th LP 10th CS

GOLDEN PALOMINOS

Dead Inside CD

On this latest recording, the **Golden Palominos** continue to explore an array of sounds, styles and rhythms that most of their contemporaries struggle to keep up with. Never afraid to experiment and evolve, **Anton Fier** and Co. impress us again on this most diverse and inspiring release that demonstrates why they are such a large influence.

16th CD

VARIOUS ARTISTS

Team Mint CD

A lo-fi cassette CD sampler compilation that highlights many of **Mint's** memorable releases over the last three years or so. Nine bands (**Leah**, **Dust**, **Geb**, **Groovie Ghoulies**, **Novos Rencheres**, **Mow**, **The Mr. T Experience**, **Pansy Division**, **The Snugglers**) performing twenty songs culled from fourteen releases makes this the perfect mixed tape — for your CD player! Available Nov. 5th.

6th CD

DROP THE BOMB! MORE ZULU ALL-INCLUSIVE FARES

DIAMANDA GALAS SCHIELE X LIVE CD

BECK DEVILS HAIKUT 12-inch EP

MAZZY STAR FLOWERS IN DECEMBER

CD-EP Parts 1 + 2

OLIVIA TREMOR CONTROL OPENA HOUSE

CD-EP Parts 1 + 2 / 7-inch

TINDERSTICKS NENETTE ET DONT LP

SUDEE BEAUTIFUL ONES CD-EP Parts 1 + 2

APHEX TWIN "GIRL/BOY" CD-EP / 12-inch

GENE FIGHTING FIT CD-EP

LAMB LAMB CD

ELYSIAN FIELDS BLEED YOUR CEDAR CD

FUTURE SOUND OF LONDON MY KINGDOM

CD-EP / 12-inch

HANSON BROTHERS SUDDEN DEATH CD/Cass

SAINT ETIENNE CASINO 2CD / 2LP

JULIAN COPE THE INTERPRETER CD / LP

JAR WOBBLE THE INSPIRATION OF WILLIAM

BLAKE CD / LP

VARIOUS ARTISTS ART OF NOISE: THE NOISE

+ BASS COLLECTION CD

UTAH PHILLIPS / ANI DIFRANCO

THE PAST DIDN'T GO ANYWHERE CD

DJ KRUSH ONLY THE STRONG SURVIVE

CD-EP / 12-inch

LIGHTNING SEEDS WHAT IF? CD-EP

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NOVEMBER 10 '96

'COS SAVINGS IS WHAT I'M ABOUT!

NEW ON THE ZULU LABEL



SOOK-YIN LEE Wigs And Guns CD

Coming early November. **Sook-Yin's** second self-produced solo release — a soulful eclectic tour de force, also featuring pals extraordinaire **Chester Brown**, **Joe Matt** and **Dale Morningstar!**

Prices in effect until November 30, 1996.